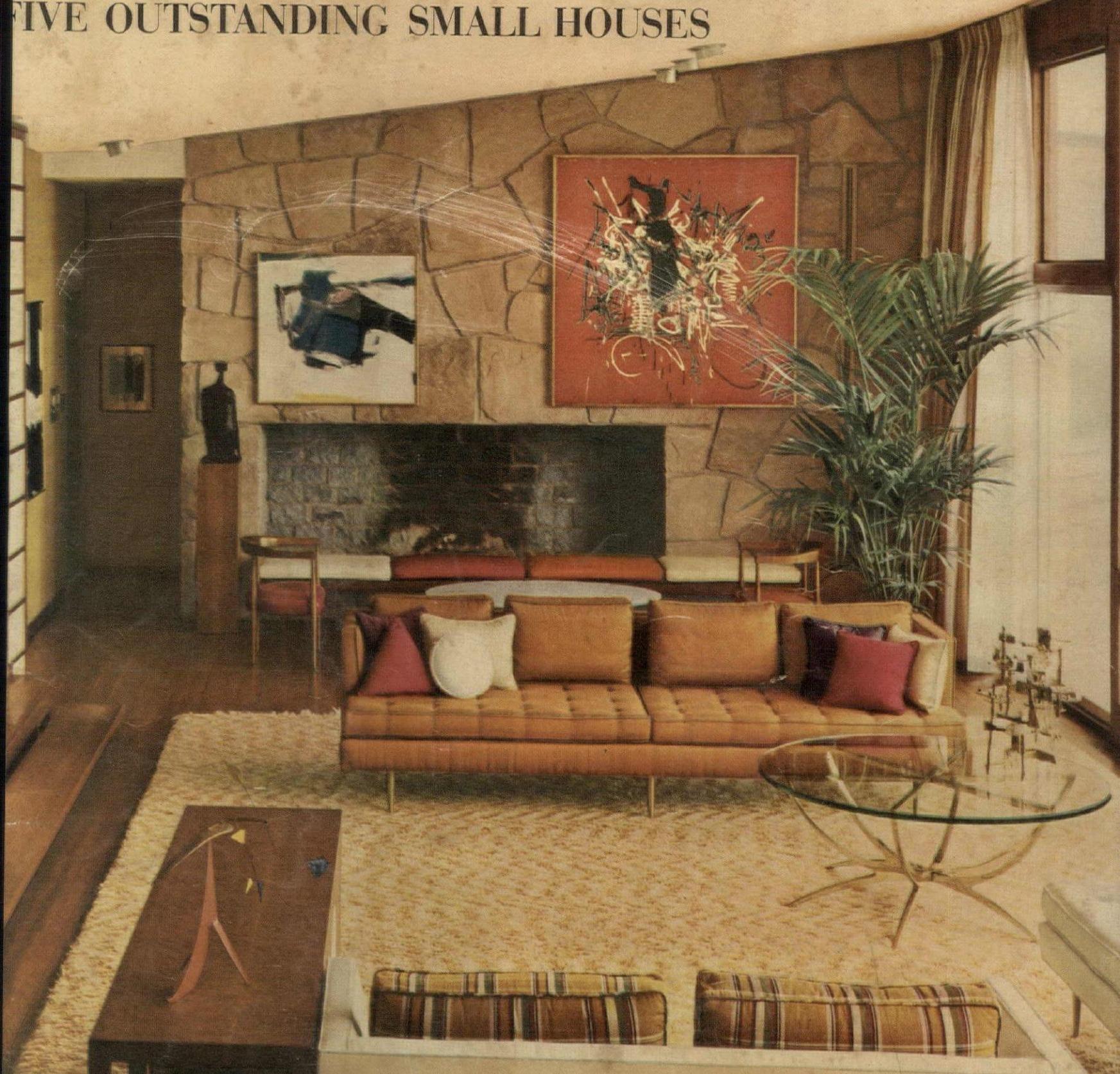


AUGUST

50 Cents

House & Garden

FIVE OUTSTANDING SMALL HOUSES



13 kitchens you'd love to live with

Little furniture treasures to put in unexpected places

What stereo will do to your living room



DELTOX RUG BY ARMSTRONG

The Budds' old attic has become the family hideaway

IT'S COZY AND COMFORTABLE WITH A CAREFREE FLOOR OF ARMSTRONG VINYL CORLON



The flooring store craftsman gave the Budds' new floor a handsome custom design. Starting with Vinyl Corlon in Mosaic Styling 6515, he expertly cut in two of many shapes in Vinyl Decorator Inlays. The result, a lot of extra beauty for little extra cost!

All's quiet downstairs even when the youngsters dance upstairs. That's because Armstrong Cushion-Eze Underlayment was installed under the Corlon. It's a layer of soft foam that cushions footsteps for luxurious comfort, reduces noise transmitted through the floor to downstairs rooms.

There's more fun, less work for the Budds with this new floor. In such a popular room, accidents will happen, but spilled things wipe up without effort. See Armstrong Vinyl Corlon at your flooring store. You'll be pleased with its moderate price.

SEND FOR FREE ROOM PORTFOLIO describing the ideas in this Family-Attic-Hideaway. Sketch plan and list of furnishings are included. Write Armstrong Cork Company, 5908 Maple Avenue, Lancaster, Pa. In Canada, Dept. 89-K, Box 919, Montreal, Quebec.

WATCH ARMSTRONG CIRCLE THEATRE, ALTERNATE WEDNESDAY NIGHTS, CBS-TV

Armstrong
THE MODERN FASHION IN
FLOORS

Royal Danish



5-pc. place setting, \$36.75. Inc. Fed. tax... special savings on services for 4, 8, or 12.

Of all the solid silver patterns created in the famous Scandinavian tradition, Royal Danish has won more hearts than any other. It will win a special place in yours, for its beauty starts a tradition of enduring family treasures, helps you bring up your children happily accustomed to a gracious home.

INTERNATIONAL STERLING... loveliest, by design

CREATED BY THE INTERNATIONAL SILVER COMPANY, MERIDEN, CONN.



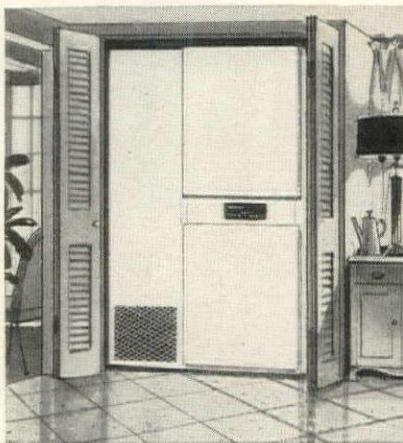
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And—come winter—the same compact SUN VALLEY* All-Year[®] Unit becomes your heating system.

Now you can beat the heat—economically—with Gas. An Arkla-Servel Sun Valley All-Year Gas Air Conditioner *cools every room in the house*, yet keeps the monthly bills low—lower, in fact, than many of your friends may be paying to cool only one or two rooms.

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See your Arkla-Servel dealer now. There's a Sun Valley available in models and sizes to fit any home. *Five year warranty.*

ONLY GAS  **does so much more...for so much less!**

*Trademark. Product of Arkla Air Conditioning Corp., General Sales Offices, Little Rock, Arkansas.

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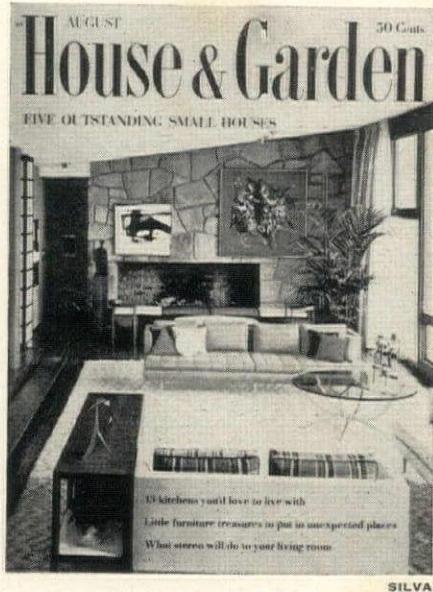
Frank F. Soule, General Sales Counsel

House & Garden

AUGUST 1959

On the cover

Although painting and sculpture are the arts that meet the eye in this living room designed by Evelyn Jablow, music has its place as well. Stereo components are concealed in two teak end table-cabinets (you can see one in foreground) with space below for plants or magazines. The two speakers in the end tables are placed in relation to the long gold couch, the most comfortable spot for listening (more ideas for well situated sound equipment pages 72-75). The mobile sculpture on the end table is by Calder, the sculpture on the glass table by Lassaw and the figure by the field-stone fireplace by Armitage. Paintings hung on the chimney breast are by Kline, left, and Mathieu.



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White

The South's Oldest Makers of Fine Furniture
MEbane, NORTH CAROLINA

Continental elegance
newly interpreted in the
Lorraine
...beauty set apart by White's
inimitable custom finishes,
Old Bisque, Old Bone,
Old Spice. Send for
brochure showing
dining and bedroom
masterpieces, 10¢.



FUNK

The Inter-com your 24-hour servant

A sound system in your house will save countless steps, bring new convenience—help to preserve peace and quiet

- Of all the benefits an inter-com system can bestow upon your household, the most prized may be the least obvious. Once you have piped sound through your house (and the children have wearied of playing "pilot-to-navigator"), you will be blessed with one of today's rarest luxuries: controlled sound rather than annoying noise. No longer will it be necessary to shout from the basement to the second floor for assistance in finding the Phillips screwdriver. When the front doorbell rings, Mother in the kitchen needn't call for someone to run and see who it is. She will simply flip on the inter-com and find out for herself. The record player in the family room needn't be turned up to an ear-splitting blast to be heard on the terrace. Music will be piped through the inter-com to an outdoor speaker.

Today you can purchase home sound systems which include combined AM-FM pushbutton radios, jacks for plugging in the phonograph, doorbell chimes, clocks for turning the sound on and off automatically and also for timing appliances such as a coffee maker, an electronic siren which goes off in case of fire, and of course the microphone and speaker facilities for talking back and forth. Despite the seeming complexity of these systems no technical know-how is required for their operation. All you have to do is snap a clearly labeled switch.

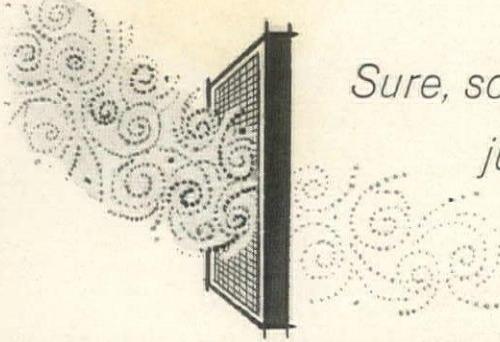
Here are a few of the many ways you can use these amazing devices: You can answer the doors without leaving whatever you're doing in the (*Continued on page 8*)

CRA

All the wonderful warmth of wood
...lastingly yours in redwood



THERE'S NOTHING QUITE LIKE REDWOOD to give rooms a feeling of warmth... to impart an atmosphere of gracious living to your entire home. And redwood's rich, mellow tones and distinctive grain patterns harmonize beautifully with more austere materials such as slate, tile, glass and brick. The choice of redwood reflects your good taste... your good judgement.



Sure, some filters
just
sift
dirt—

but here's a new low-cost

air filter

that traps dirt electrostatically



★ "I clean it with a
vacuum cleaner in
a few seconds!"

★ "It will last for the life of my heating or
air conditioning system!"

★ "Electrostatic action helps to filter out a lot
more of the fine dirt!"

★ "The cost is actually lower than for
less effective filters!"

NEW PLIOTRON AIR FILTER (Type CR)



BY **GOOD YEAR**
THE GREATEST NAME IN RUBBER

See your heating or hardware dealer—or fill out the coupon below:

The Goodyear Tire & Rubber Company—P.O. Box 288—Akron, Ohio

Please send me full information on the new PLIOTRON CR, the permanent type filter that traps more fine dirt with the help of electrostatic action.

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Street _____

City _____ Zone _____ State _____

Antiques

QUESTIONS & ANSWERS

BY THOMAS H. ORMSBY

This column is devoted to questions about old things.

Letters will be answered on this page or by mail.
No attempt at evaluating antiques will be made.

One question to a letter, please.



CHINESE CARVED
FIGURE
MING DYNASTY

We would like to know the origin and probable date of this wood carving. We have been told it is "Ming" but would appreciate more information about it.

F.V.M.—Philadelphia,

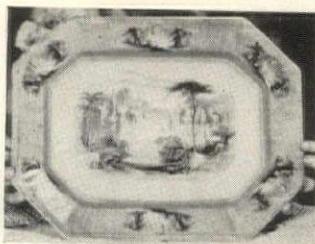
Your carved figure with polychrome finish is Chinese and appears to be of the Ming Dynasty, 1368-1644. The figure is typical of a legendary general. The pose is typical of such figures of this period. Any Ming piece is a rarity well worth submitting to an expert on Chinese art for further study and appraisal.



LOUIS PHILIPPE SOFA AND TABLE

Could you tell me anything about this gilt sofa and table? They have been in my family about 75 or 80 years. F.P.—Los Angeles, California

They are French furniture of the Louis Philippe period, 1830-1848. Originally they were probably part of a drawing room suite, complete with side and armchairs.



EARTHENWARE PLATTER

Is there anything further you can tell me about this platter marked "Ironstone, Siam, J. Clementson"? I have sketched the mark. H.G.D.—Hyattsville, Md.

It is an English transfer-decorated earthenware platter made by Joseph Clementson, Shelton, Staffordshire, working 1845-71. Design registry at the Patent Office was April 8, 1857.



BALTIMORE COFFEEPOT

This handmade sterling coffee pot is a family heirloom. What can you tell us about it? C.N.W.—Midland, Texas

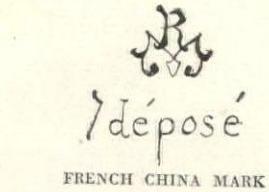
Your urn-shaped silver coffee pot was made by Littleton Holland, a Baltimore silversmith who worked between 1800 and 1810.



BOW-FRONT CHEST

Please identify my bureau with rosewood drawers. Are the pulls in keeping? They are not original. M.G.S.—Troy, N.Y.

Your American bow-front chest of drawers, Hepplewhite period (1790-1800), has satinwood veneer on drawers. The brasses are correct.



This is a copy of the mark on a set of inherited china. Could you name the maker? D.R.G.—Kirkwood, Mo.

It is the mark of the porcelain factory of J. Grainger & Cie, Limoges, France and dates from about 1875.



MINIATURE IRON STOVE



SHEFFIELD URN

What can you tell me about my small cast iron stove? It is 9" high with tiny pans for the top. F.G.—Mattapan, Mass.

Your miniature stove was made about 1880-90 by one of the American manufacturers of cast iron toys, including mechanical banks. At that time such toys were very popular.

I can trace my coffee urn of silver on copper for three generations. It has no mark but I am advised that it might be a Paul Revere piece. What is your opinion? V.J.C.—Charleston, W. Va.

It is an English hot water urn made of Sheffield plate of the Adam period, 1775-90. As it bears no maker's punch mark, it must be classed "maker unknown." It would not be a Paul Revere piece since he worked in silver only.

Buffet Base \$189.00, Buffet Top \$125.00, Willett Server \$99.50, Stand \$79.50, Harvest Table \$139.00, Side Chair \$49.50, Settee Bench \$139.00, Arm Chair \$62.50.*

MARBLEHEAD CHERRY BY
Willett
IN SOLID CHERRY

The ageless conviviality of Early Americana. Now—recaptured for today's living, the robust warmth of a younger America, masterfully interpreted by Willett designers in solid cherry. Each piece is a faithful reproduction of some choice Colonial masterpiece—brought to you in two finishes—soft, dark brown or russet brown. Notice the detail—the sturdy, little spice drawers, the generous cornice. Choose today from lovely pieces in open-stock.

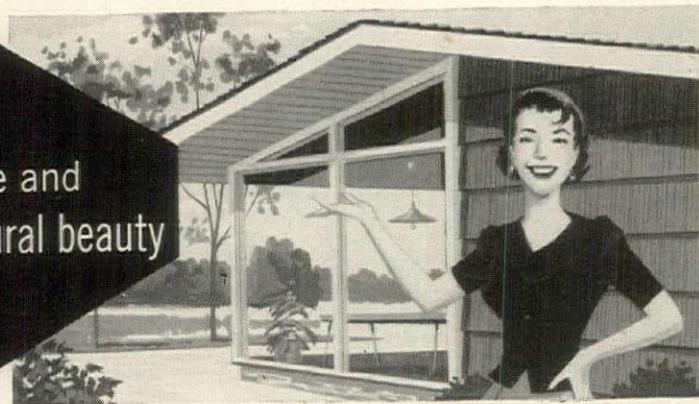
For a colorful folder on Marblehead Cherry furniture, write...

CONSIDER H. WILLETT, INC., DEPT. 908, 3001 W. KENTUCKY ST., LOUISVILLE 11, KENTUCKY

*Prices F.O.B. Louisville

We chose Shakertown® cedar shakes!

for
style and
natural beauty



... because the warm colors and appealing texture of Shakertown sidewall shakes add distinctive charm to any home ... anywhere!

for
less
maintenance



... Shakolor — a revolutionary new shake finish — assures extended color fidelity and reduced maintenance for years!

for
superior
insulation



... because you get extra protection against heat or cold with Shakertown's special insulation board and weathertight fit!

Let's talk dollars and sense! If you're buying a new home ... or remodeling ... Shakertown Shakes are your best investment. Here's why ... beautiful Shakertown Shakes give you high quality siding at a lower cost ... require practically no maintenance ... finished in 14 Shakolors right at the factory! And Shakertown Shakes combine beauty with smart modern lines to enhance the resale value of your home!



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Cleveland 22, Ohio



This big 20-page Shakertown Color Idea book is yours, only 10 cents. Send for your copy today!
8488-ST

Shakertown
CORPORATION

NAME _____
STREET _____
CITY _____ ZONE _____ STATE _____

THE INTER-COM

continued from page 4

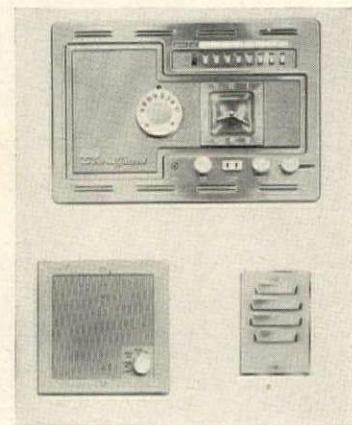
kitchen. While you go about your work you can listen in on the nursery where the baby is sleeping. You can maintain 24-hour contact with a sick room, or use your sound system as a night watchman by turning it to "listen" before retiring. It can provide orchestral background for parties, indoors and out. Systems with clock attachments often are used to replace jarring, clanging alarms with music for waking.

The net result is the elimination of miles of needless walking and stair climbing plus the addition of music to work and play by.

Built in or portable?

There are now ready-made sound systems which will fit the needs of almost every family in either an old house or a new one.

The more complex types, capable of performing a wide variety of useful services, are permanent installations with control panels built flush into the walls or partitions. These built-in systems normally consist of (1) a power-box or amplifier which transforms the power in your regular household electric circuit, (2) a master or central station and (3) from three to as many as ten "remote" stations. A master station can be used to communicate with any remote; whereas a remote station can be used to contact only the master or central station. But it is also possible to install a series of master stations so you can communicate between several different locations in the house.



Elaborate system includes master panel, top, with radio, clock, appliance outlet, jack. Lower units are indoor, right, and outdoor. By Progress Manufacturing Co.

If your needs can be answered by a simple system for communicating between points, there are several portable varieties available. Usually they can be plugged into any standard 105-115 volt, AC or DC electrical outlet. Actually these inter-coms are nothing more than modified versions of two-way radios which rely upon conventional electric power lines for sound transmission. Because of their specially designed "discriminating circuits," they pick up voice sounds only and skip extraneous noise. The most popular applications for these portable types are for talking between points in the house, or for listening to particular areas such as the nursery or children's play room.

Like the built-in units, the portable models come in a variety of styles and finishes so you can place them conveniently on any table or countertop.

Comparative costs

Residential inter-com systems are relatively inexpensive to buy and operating costs are negligible. A survey of the leading manufacturers has indicated that the average cost for equipment in a basic in-wall installation—power box, master station and three to five remote stations—would be approximately \$175. Additional remote stations would cost roughly \$15 apiece, and special face-plate finishes would also be extra.

The price range for the portable plug-in systems is relatively broad—costs vary according to the design and workmanship. The lowest-priced models cost approximately \$50 per pair, while better ones may cost \$115 a pair.

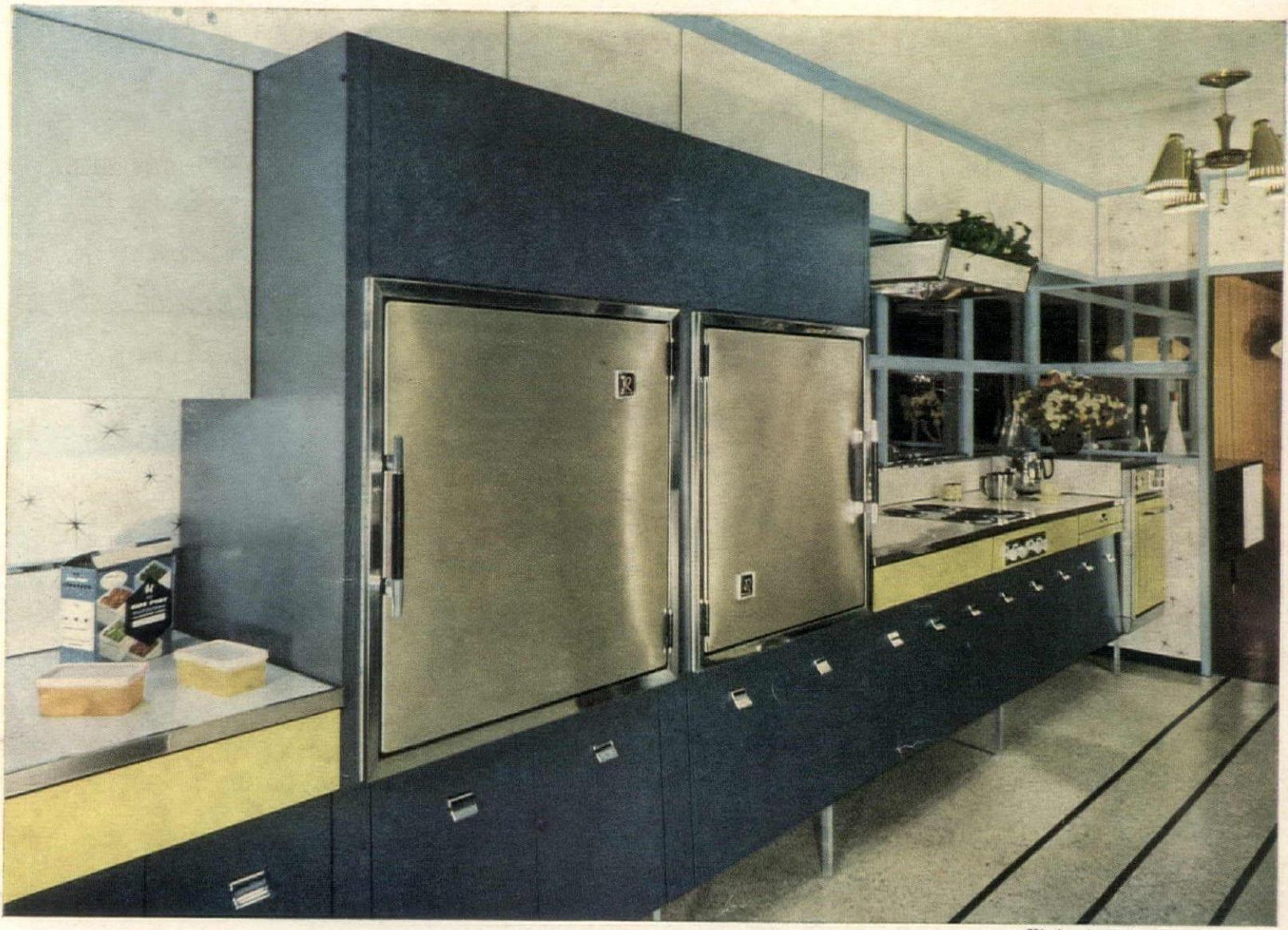
Operating costs for either

Continued on page 31



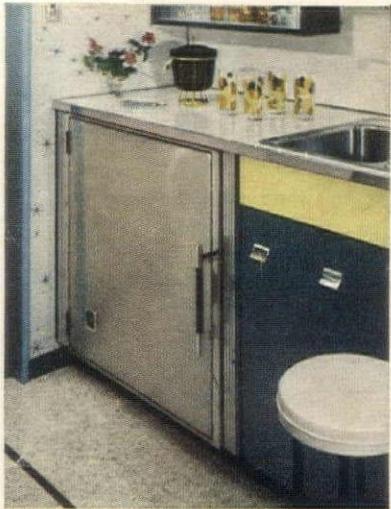
Master station, always best in a central location, is built into kitchen wall unit. Nu-Tone, Inc.

The design of built-in control panels has been vastly improved in recent years. They come in a variety of metal finishes—copper, chromium and brushed stainless steel are among the most popular. Some are made with surfaces you can paint to match your room.



Kitchen by Design Dimensions, Inc.

REVCO Bilt-In Refrigeration gives your kitchen a forever new look!



The newest idea in kitchens, a Revco Undercounter Refrigerator or Freezer—just where you want it. Wonderful in the kitchen, den, recreation room or bar.

Revco, first to introduce built-in refrigeration, has set a lasting trend. Because of their classic design, outstanding performance and enduring beauty, Revco Bilt-Ins have earned a place among the finer possessions in beautiful homes.

Revco owners never have to worry about annual model changes which make their kitchens obsolete.

There is no substitute for the charm and elegance that Revco Bilt-Ins impart to your new or remodeled kitchen. When you begin your kitchen planning, consider built-in refrigeration first.

Your choice of arrangement



REVCO

Setting trends in refrigeration since 1938

Revco units are available in the incomparable *Gourmet* Refrigerator, the Custom Ice-maker and Custom Freezer. The unique modular design makes it possible to build in refrigerators and freezers anywhere, even under counters, in any combination, for the utmost in convenience and efficiency. Only Revco offers choice of finish: stainless steel, copper-glo, matching wood and 25 decorator colors.

Ask your qualified Trend Setting Kitchens Planning Center dealer to help plan a *forever new* kitchen just for you.

Send for "HOW TO PLAN A TREND SETTING KITCHEN"

An outstanding collection of forever new kitchens, with exciting ideas for colors and arrangements.

Revco, Inc.
Deerfield, Michigan

Dept. HG-89

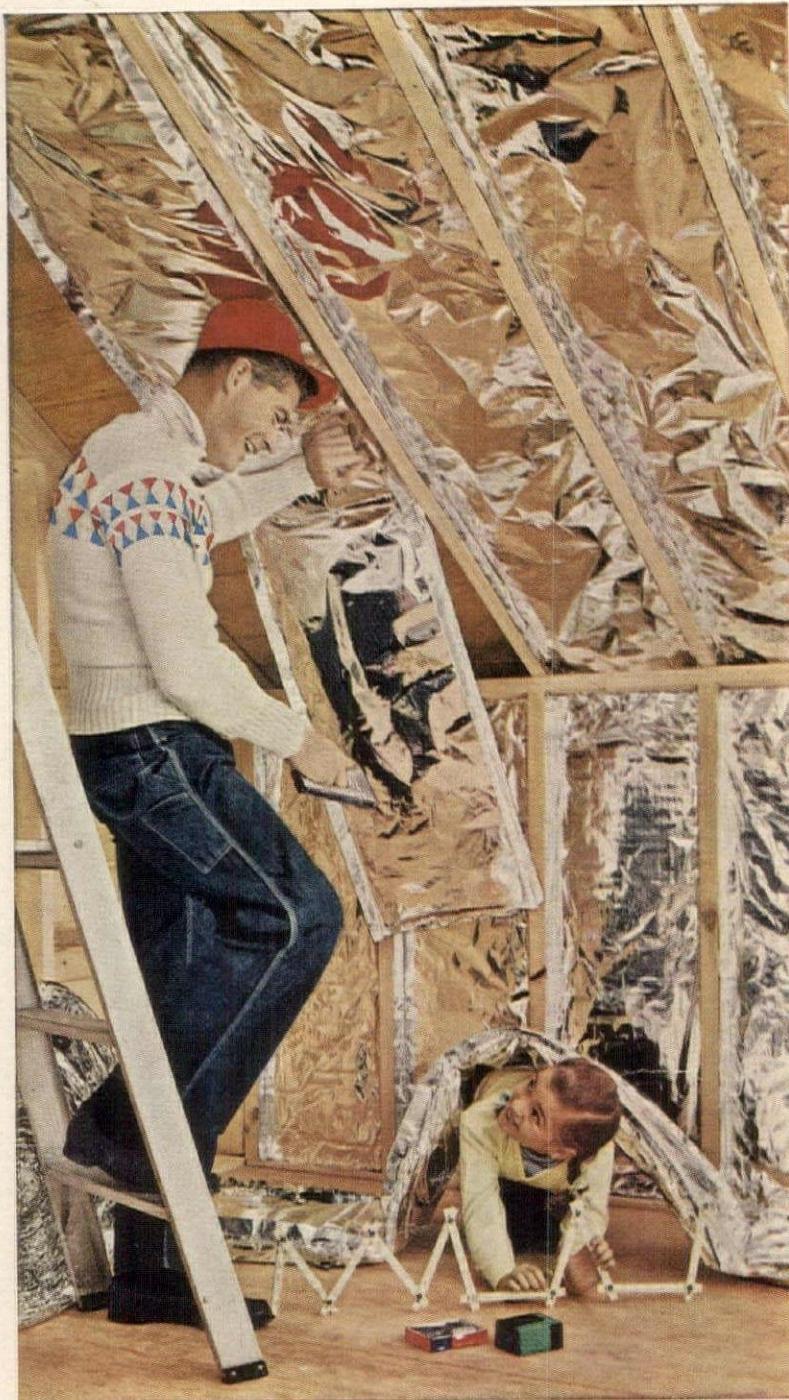
Enclosed please find 25¢ to cover mailing and handling of "How to Plan a Trend Setting Kitchen."

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City _____ Zone _____ State _____



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Free brochure tells how insulation of Alcoa® Aluminum, along with other aluminum products, makes your home Care-free. Write Aluminum Company of America, 1880-H Alcoa Building, Pittsburgh 19, Pa.

FOIL-CLAD INSULATION WITH ALCOA ALUMINUM

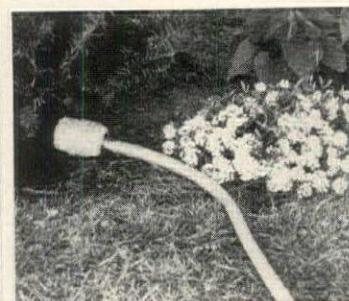
-it's Care-free!

H & G's Newsletter

What's in store for your home:
new products, ideas and trends



- Telephones are in for drastic re-vamping, according to reports from the nation's telephone companies. Future developments: telephones with television-like attachments to bring caller into view, push-buttons instead of a dial, pocket-size mobile phones. Footnote: soon everyone may be able to dial overseas without the help of an operator.



Quick pick-me-up for plants, shrubs, lawns: a garden hose attachment, the Spot Soaker, which breaks up a water stream through its hundreds of tiny outlets to deliver a large volume of water without soil-washing or splashing. Research Products Corp., Madison 1, Wis.

- A host of native crafts will be shown again this summer at the Craftsman's Fair of the League of New Hampshire Arts and Crafts. Place: Belknap Recreation Area, Gilford, near Lake Winnipesaukee, N. H. Dates: August 4 through 8. On view: pottery, textiles, pewter, silver, rugs, furniture.

A new laundry detergent, called "Toss," is packaged in plastic packets—one for each washer-load—which dissolve in hot water. The plastic is said to increase cleaning power of detergent. Techno-Economic Services, Inc., Los Altos, Calif.

- Dangling power cords can be eliminated with a new attachment called the G-E Magnetic Cord Grip. The pronged grip fits onto the plug end of a cord holding it fast to the side of toasters, other steel-cased appliances. General Electric Co., Wiring Device Dept., Providence 7, R. I.

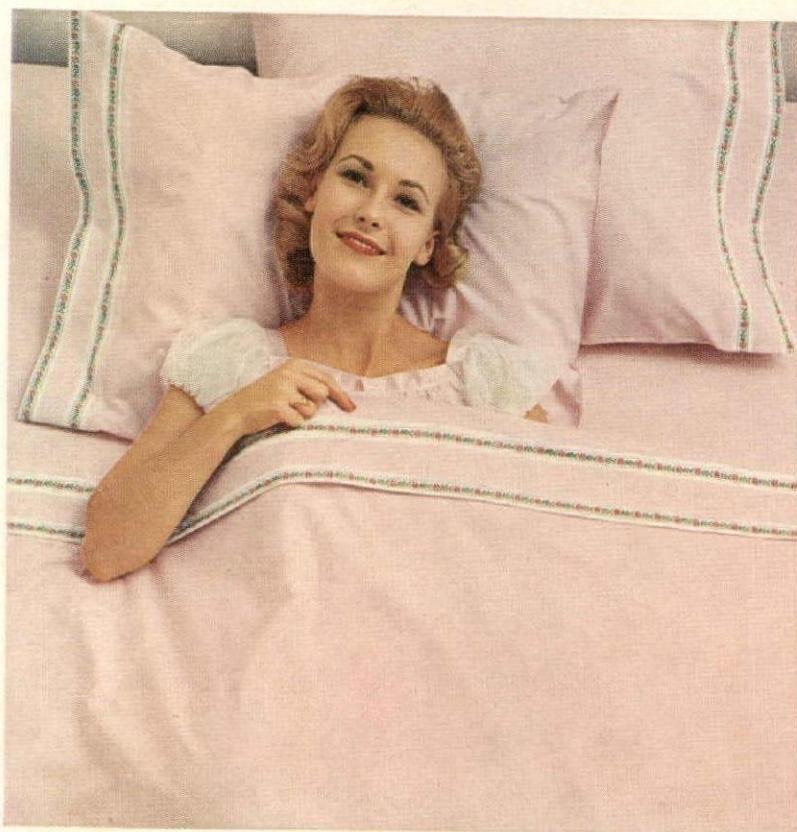
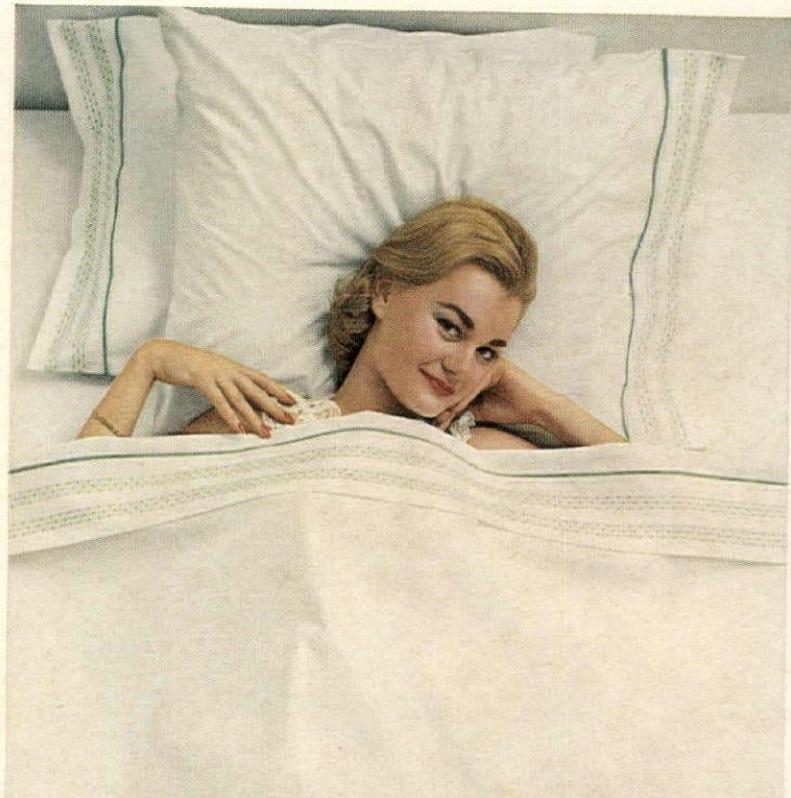


- A new booklet, "Make A Date To Decorate," published by Dow Chemicals, helps you plan a decorating project, has tips on color schemes, instructions for using latex paint. Send 25¢ to "A Date To Decorate," P. O. Box 3006, Detroit 31, Mich.

Table and chairs join forces to create a new idea in children's furniture. Made of heavy aluminum tube, the Tea Table is said to balance with one or more seated children. Top is removable so that base and seats can be folded umbrella-fashion for carrying or storage. Kusan, Inc., Nashville, Tenn.

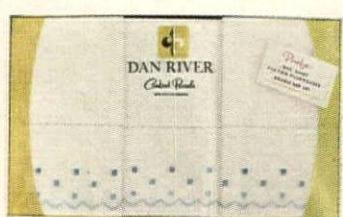


For further information,
write to the manufacturer.



Modern Americans sleep on the most beautiful sheets in the world... by Dan River

Dan River's famous Fashion Border Sheets and Pillowcases are made for Modern Americans like Dan River's Jana, Marcia, Dede, Peggy . . . and you. Dan River Fashion Border Sheets and Pillowcases come in a full range of sizes, in silky percales and luxury muslins. They're a delight to look at, a joy to sleep on. Try them and you'll never be without them again! *All fabrics designed and woven in the U. S. A. by Dan River Mills, Inc., Danville, Virginia.*



Looking and listening



How much should you pay for STEREO?

With the much trumpeted arrival of stereo almost two years ago, a door was opened to a new realm of sound. But in spite of seeing the word "stereo" constantly in the ads and hearing everybody talk about it, you may still have some slight confusion about its precise meaning—about how stereo sound and playback equipment differ from monaural, and how much you will have to spend to enjoy "the sound that surrounds."

The word "stereophonic" is derived from two ancient Greek words meaning "solid" and "sound." This "solid sound" is a combination of three dimensions—high fidelity, depth and direction. *High fidelity*, already an old friend to most of us, is an essential part of good stereo—it means reproducing every note in the sound spectrum from the lowest to the highest frequencies without distortion. *Depth* is a newcomer which makes you acutely conscious of the relative distance between each musician and your armchair. *Direction* places the instruments of the orchestra in their true positions. Violins sing on your left, brasses burst out with fanfares on your right—if those were their positions at the recording session—so that the performance glows with life and concert hall realism.

When a stereo record is made, two basic microphones are used, one to pick up the left side of the orchestra, one to pick up the right side. (Auxiliary microphones are also placed in the center and on the sides to further enhance the realism and to avoid "holes" in the sound.) These two separate channels of sound are then placed in separate positions on the record groove—one on one side wall, one on the other—so that when they are played back through two speakers the sound comes nearer to what you hear when you listen

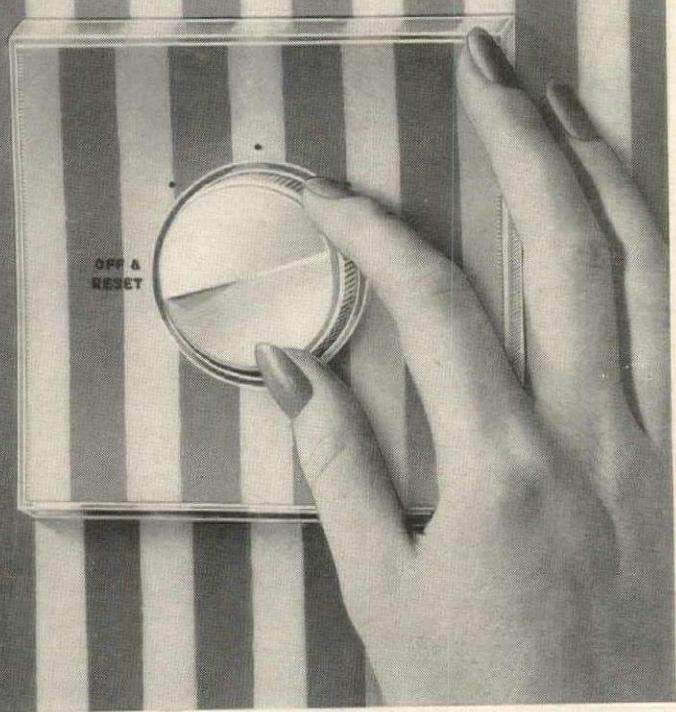
to live music with your two ears. In order to play the record you must have a special stereo cartridge. This has *one* needle—not two as you might expect—but it vibrates up and down *as well as* from side to side the way the monaural cartridges do.

Is monaural obsolete?

If you have invested money over the years in good monaural equipment and a collection of records, you may have wondered whether you should now throw them all away and start over again from scratch. The answer is, no. But before you spend money on any additional records or equipment, there are three things you should be clearly aware of:

1. *Monaural records can be played on stereo equipment.* You won't get the extra dimensions of sound but you will get good results—in fact, the results are sometimes better than on monaural equipment of the same quality because of the additional speaker that helps to give the music more body. (So if you are not ready to invest in good stereo equipment immediately, you can continue to buy monaural records with the assurance that you will go on enjoying them for years, even after you convert to stereo.)
2. *Stereo records cannot be played on monaural equipment.* To do so even once ruins them. So don't be tempted into trying out any stereo records until you have stereo equipment.
3. *The much talked of life-like effect of stereo comes only with good stereo equipment.* Poor stereo equipment and/or records give no better results than

Continued on page 29



Honeywell Dim-A-Lite switch gives four degrees of brightness from your incandescent or fluorescent light fixtures. Adjusts lights to fit your need. It's a touch of luxury at surprisingly low cost. Transparent fashion plate snaps off; insert matches your wall. See your electrical contractor.

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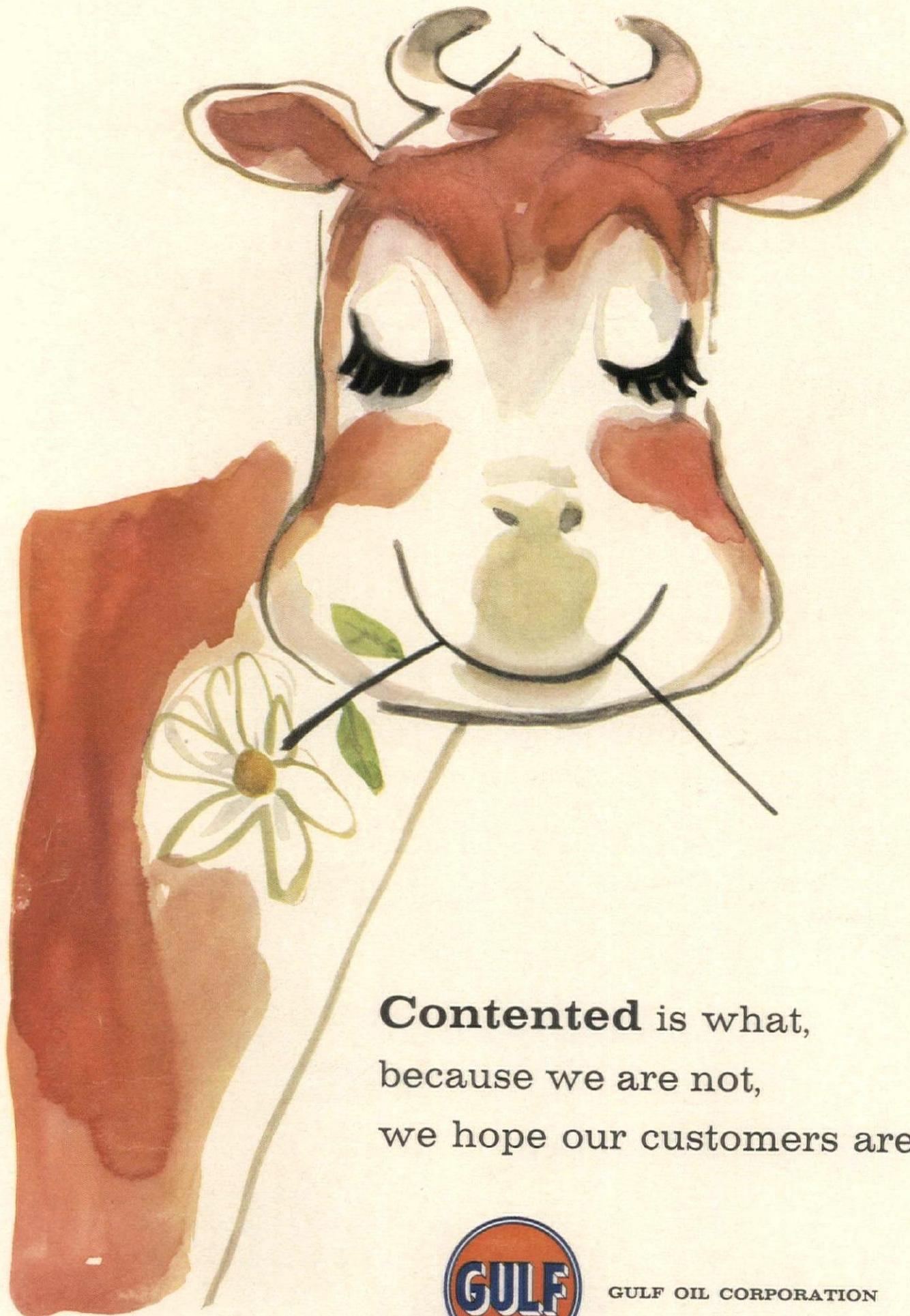
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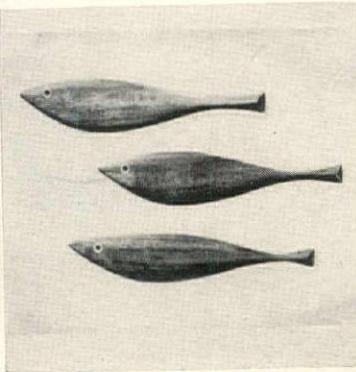
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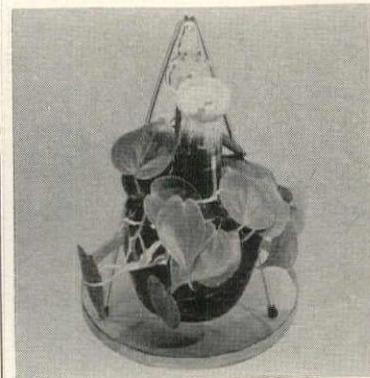
Piscine beauties

Use a set of three graceful fish as a decorative accent on a wall. Hand-carved in Haiti of rare native hardwood they come in an exciting tawny color and are beautifully grained. Each fish measures about 12" long and is fitted with a ring for hanging. Modestly priced at \$2.95 the set of three. Ppd. Deer Hill, HG8, Box 312, Flushing 52, N. Y.



Clever idea

New style closet, the low chest fitted with louvered doors. Perfect for blouses, shirts, skirts, slacks, sweaters, children's clothes. Aerated through the louvers, it helps to keep clothes fresh. 39" high x 33" x 20", it will hold 50 garments. Knotty pine finished in honey tone. \$39.95. In kit form \$24.95. Exp. coll. Yield House, North Conway, N. H.



Little brown jug

Adapted for vines, not wines, this high-glazed brown ceramic jug makes an attractive planter. Cleverly encased in a brass plated bracket, the earthy brown jug provides a pleasing background for greenery. A brass finished ring and plastic tipped rods add protection to tables. 13" high. \$4.95 ppd. Colorific House, HG8, P.O. Box 325, Evansville 4, Ind.



Crystal gazing

Handsome container for flowers or fruit, this 12 inch diam. bowl rises on a hand-cut crystal pedestal mounted on a lead crystal base. Polished prisms hang from the rim and reflect the light. As a wedding gift it will be prized and used for many years. 10" high. \$23.95 express collect. Paulen Crystal, Dept. HG8, 296 Broadway, New York, N. Y.

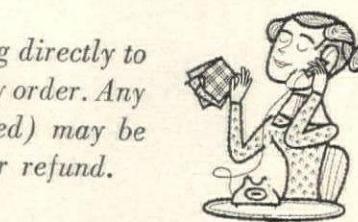
AROUND

with Ann McLaughlin

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Cue from the tropics

For luxurious comfort on the porch, patio or terrace, this safari chair and matching ottoman are beautifully made of camel-color rattan. The chair is graceful in design, has a low seat (only 10" from floor). \$10.99. Matching ottoman, 10" high, can be used as a table, too. \$4.99. Express collect. Order from The Akron, HG8, 4402 Sunset Blvd., Los Angeles 27.



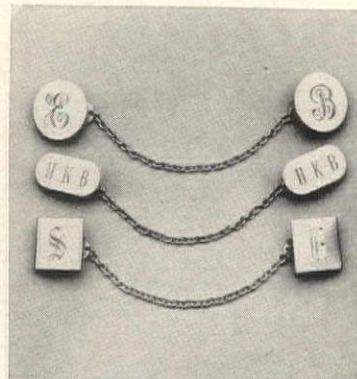
Cranberry glass

Set a pretty table in a traditional or contemporary room with Early American Thumbprint crystal. Bands of ruby red glass set off the pattern on the clear glass. For \$3.95 you may get a set of four of any of the following: 8½" salad plates; 3½" sherbets; 7½ ounce goblets; 12 ounce ice tea glasses. Plus 25¢ for each set. Added Touch, Wynnewood, Pa.



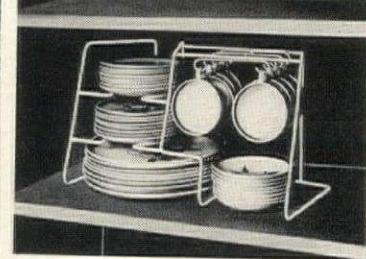
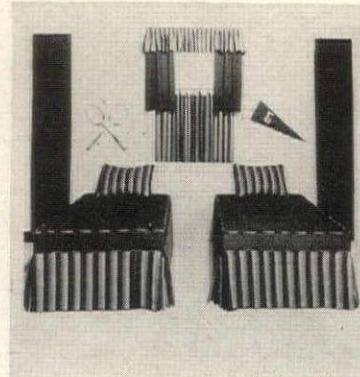
Hold fast

Keep a cardigan from slipping off shoulders with a sweater guard marked with monogram or initial. Made of sterling silver or gold-filled metal, it consists of two clips (round, oval or square) attached to a 5" chain. Be sure to specify your choice of Old English or block letters. \$4 for either metal. Ppd. Tax incl. Wayne, HG8, 546 So. B'way, Yonkers, N. Y.



Home away from home

Dress up dormitory rooms with rugged bedspreads and window hangings. Designed to mix or match in striped and solid color cottons, they come in red, blue, brown or green. Twin fitted spread: \$12.95. Full: \$14.95. 30" or 36" cafe curtains: \$3.95 a pr. Valance: \$1.95. Add 90¢ to order. Photos and swatches 15¢. Ensemble House, 256 5th Ave., N. Y.



Back Rest Beach or TV Chair
A handsome piece that lets you relax on lawn or beach, watch TV from a floor position with your back resting on a big flexible back rest! Bamboo and wicker chair has open-work pattern that permits cool air to circulate beneath the seat. Portable unit is 20" x 16" x 15½", easily carried, sets up in a flash. Order P057-6, Beach Chair, \$5.95 ppd.

Dinnerware Storage Rack
Store away a whole dinner service for 8 in just 17¾" x 9" x 9" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order P245-6, Rack, \$3.49 by mail postpaid.



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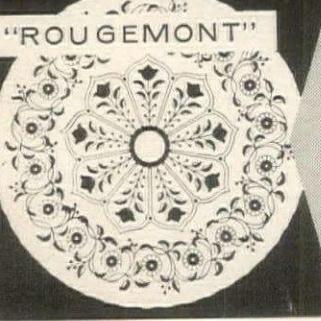
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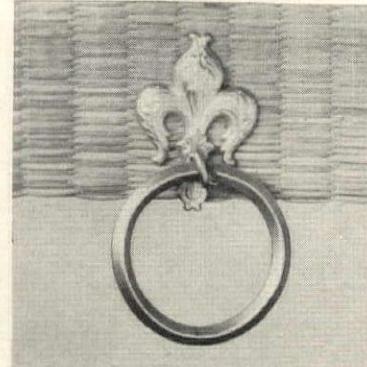
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AROUND

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An old acquaintance back in vogue, this Victorian mushroom stool is a perfect addition to an elegant bathroom, feminine dressing table, or a sitting room done in an informal manner. Made of rattan finished in white and gold, it is embellished with a golden wreath. 16" high with seat 16" in diameter. \$15. exp. coll. Edith Chapman, 260 Main St., Nyack, N.Y.



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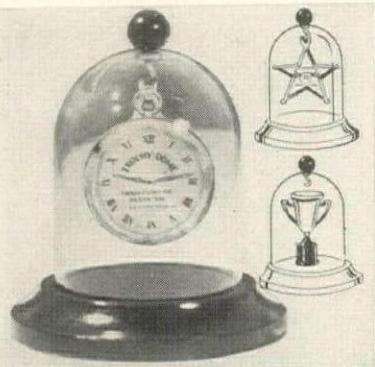
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What: A contour chair for babies, designed with a special angle that elevates and supports. Pediatrician-approved.

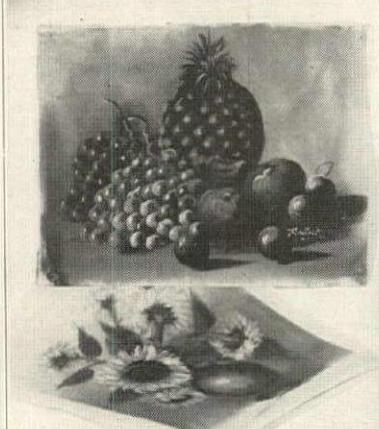
Why: The EasyBaby chair lets the newest-born join the family circle from the very beginning. Gives mother two free hands when feeding.

Where: Anywhere, everywhere—upstairs and down—in buggy, car, train or plane.

Hand-finished wood construction in pale pink, blue or yellow. Fully assembled, complete with plastic mattress, safety strap and hand-holes. Satisfaction guaranteed. Send check or money order; postage paid in the United States. \$9.95.

THE PERFECT BABY PRESENT

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Original signed oil paintings on genuine linen canvas, unframed from Italy, Belgium and Holland. All paintings are made by accomplished European artists in warm, rich colors and include both brush and palette knife paintings. Choose landscapes, seascapes, floral or fruit stills.

12" x 16" Simple framing instruction included. \$5.00 Each, Ppd. (No more than 4 to a customer). SORRY! NO CATALOGS AVAILABLE

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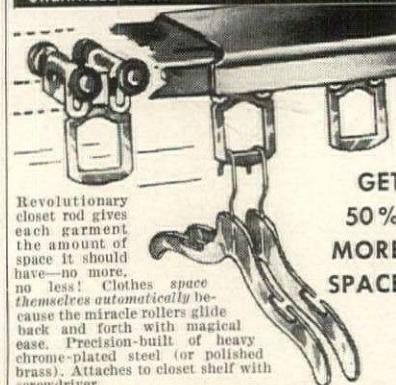
DAINTY TABORET

Will fit into a corner where you need a small table for a plant, an ash tray, etc. It is cast iron enameled white. The delicate scroll work reminds one of New Orleans. This will go indoors or out. 16" high, 13" square. \$12.00, and add \$1.50 each for shipping.

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Keep current magazines neat and orderly in this excellent copy of a Victorian rack. Made of solid cherry, it has beautifully detailed wood turnings. Four sections hold a generous supply of periodicals. 17 1/4" x 14 1/4" x 19 1/2". Finishes: dark cherry, buckwheat honey or antique pine. \$35.85 p.p.d. Carl Forslund, HG8, 122 E. Fulton St., Grand Rapids 2, Mich.



A dog's life

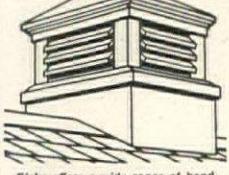
Keep your family pet perfectly groomed with "Sponge-A-Dog." Inside the easy to handle sponge special formula pellets release a cleansing foam as soon as the sponge is wet. Eliminates tub bathing, can be used in the yard, basement or garage. It's the easy way to destroy fleas and doggy aroma. \$1.50 p.p.d. Elron, 350 West Ontario St., Chicago, Ill.



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Original Designs
AMERICA'S FINEST
FOR OVER 100 YEARS
Established 1858

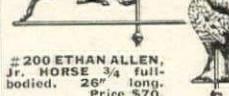
Fiske originals have topped homes for over 100 years. Time does not dim their beauty or reliability. All are of hand-hammered copper, finished with 22k gold leaf. All are furnished complete with the four points of the compass.



Fiske offers a wide range of handsome ready-built cupolas. Write for catalog. Vane illustrated. #131 ARROW, 24" long. Price \$34.



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RAISE LIVING DWARFED TREES

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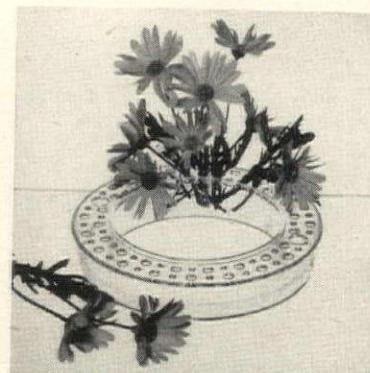
GLASSCRAFT 920-G Chicago Ave.
Evanston, Illinois

HOUSE & GARDEN

AROUND

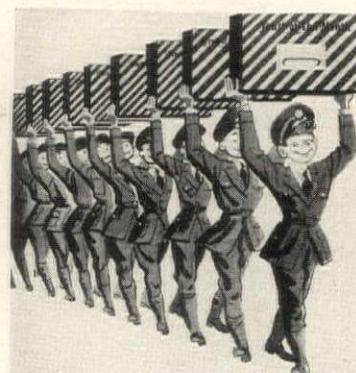
Ringmaster

No talent is needed to make charming flower arrangements if a plastic ring is near at hand. Crystal clear, it comes in two sections. Base holds water, perforated shoulder locks securely into place. The variegated holes take large or small stems of flowers and leaves. 8½" in diameter, it can be used alone or on a tray. \$2.50 ppd. Cortley, 453 E. 88th St., New York.



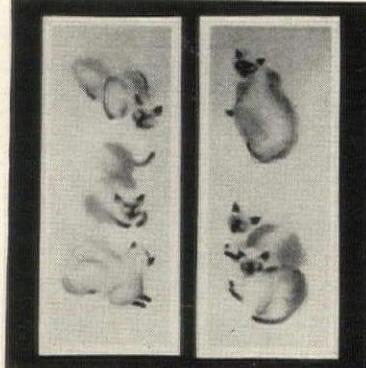
Well seasoned

A membership in Harry and David's Fruit club makes a perfect gift. Members will receive a large box of Oregold peaches in September, a box of Alphonse La Valle grapes in October and one filled with Royal Riviera Pears in November—all choice fruits not available in the market. \$12.85 ppd. Harry and David, Bear Creek, Medford, Ore.



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Add interest to a wall with beautifully tinted scrolls of playful kittens. Colors are exquisite tones of walnut brown and beige. A touch of bright turquoise in the eyes adds highlights. 31" long x 15" wide, each scroll is fitted with a brass capped walnut bar at top and bottom. \$5.95 ppd. Contempo House, Dept. HG8, Box 97, Calabasas, Calif.



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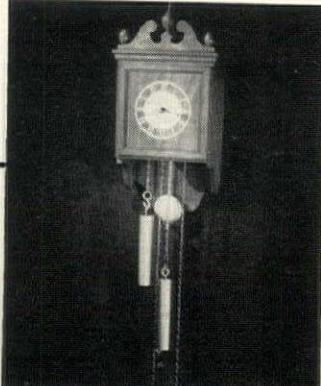
CORDUROY CLASSIC

This Fall & Winter you will live in and love this Corduroy dress that's tailor-made for a busy day. Washable and color fast, it has easy-to-get-into snap front and self belt. Choice of Desert Tan, Pink Coral, Turquoise, Red, Avocado Green or Flannel Grey. Sizes 10-44, 12½-24½.

Sizes up to 20.....\$12.95
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Perfect for an entrance hall, den, or pine-paneled kitchen . . . our Colonial wall clock with all the gentle charm of the grandfather clock that stood on the floor. It's from Germany and is wound in the old-fashioned way using weights and brass chain; has half-hour strike and an hourly chime. In dark mahogany or colonial maple finish. 5½" x 12½".

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6523-A8 N. Galena Rd., Peoria, Ill.

Craftsmen in Charm



The "Vera"

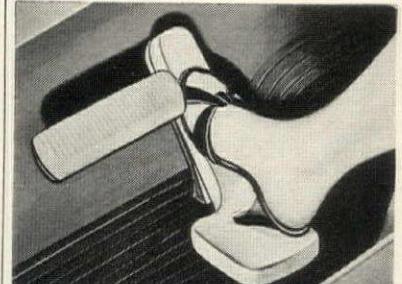
This Hunt Galleries' Charm Chair is delightful in every lovely inch of her! Sheer elegance in style; complete satisfaction in comfort; unusual appeal in price. Native hardwood, deeply padded, with coil spring seat. Upholstered in finest spot-proof velvet in your choice of fifteen decorator colors. Samples on Request. H. 33". W. 24". Seat D. 18". Seat H. 17". \$41.25 ea.; \$80 pr. (Your fabric, 3½ yds. 54"; 5 yds. 36", \$35.) Exp. Coll. No C.O.D. Folder "Hunt Galleries' Previews", 10c.

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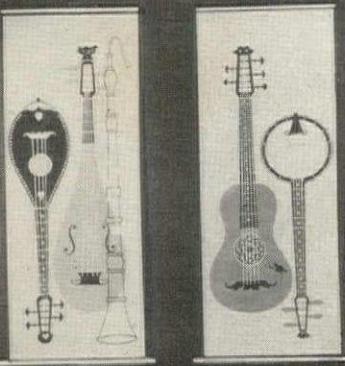
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NO MORE SCUFFED HEELS! — \$1

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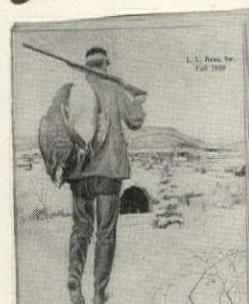
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Ready August 10



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Superior quality paper with rich-looking gold trim, printed with ANY name and address in black. Thoughtful, personal gift; perfect for your own use. Set of 500, 50¢. In two-tone plastic box, 60¢. 48-hour service.

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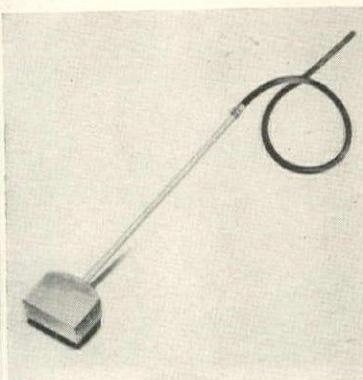
THE HILO COMPANY

Dept. G-8 Norwalk, Connecticut

SHOPPING

Clean sweep

Give your car a professional wash with "Dew Boy." Swivel head is fitted with a contour sponge, vinyl-covered aluminum handle attaches to garden hose. Built-in gauge releases water when handle is pressed. For a light stream use gentle touch. Ideal to use for outdoor window washing. \$3.33 ppd. Scott Mitchell, 415 So. Broadway, Yonkers, N. Y.



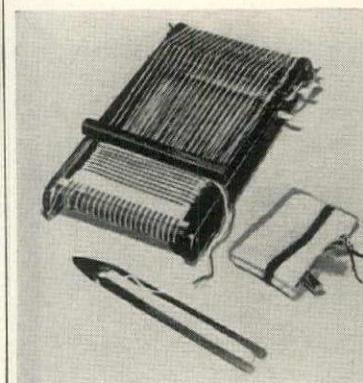
Easy livin'

To foil summer heat in the kitchen, take to the beach, picnic area or backyard with a hamper of good food and include a set of metal mugs and plates. Sand-color baked-on enamel is decorated with western brands. 12-ounce mugs are \$1.98 for four. Set of four 10" plates is \$2.50. 3-qt. coffee pot is \$2.49. Add 35c. Foster House, 6523 No. Galena Rd., Peoria, Ill.



Gentle art

Put leisure moments to use with a two-heddle loom made of solid walnut. 8" wide, it will weave fabric up to 32" long. Create designs, follow the detailed weaving instructions which come with loom and make cotton, wool or linen accessories such as towels, afghans or placemats. Weaving is pleasant and relaxing. \$9.95 postpaid. Hobi, Department HG8, Flushing 52, New York.



Save wear and tear

Wash flatware in this new perforated plastic tray with four compartments. A quick sudsing will get the silverware clean. After a hot rinse the flatware will drain and dry quickly. 13" x 8" x 2". It can be used, too, as a storage tray in any drawer. Assorted colors. 79c each. Postpaid. Spencer Gifts, HG8. Spencer Building, Atlantic City, N. J.



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• An enchanting water fountain made of CRYSTAL-STONE—impervious to rust and weather—a showpiece you might find in an exotic Japanese garden. Bowl diameters 18, 24, 30, 36 inches—available in CRYSTALSTONE translucent jade, turquoise or topaz, an exclusive Ritts feature permitting concealed colorful lighting; also mother-of-pearl inlay. Complete as shown with dancing fish waterspout, stand, motor, self-contained pump (no plumbing) and all fittings—3 bowl \$149—bowl \$179, FOB Los Angeles, Chicago or New York City. Ten day money back guarantee. Send 25¢ for Ritts Catalog of Rare Imports.

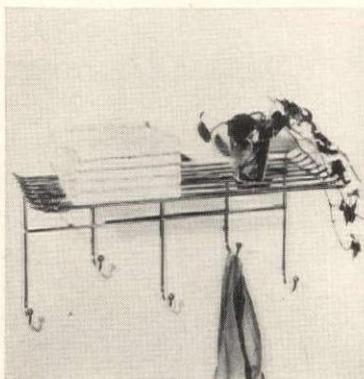
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2249 So. Sepulveda Blvd., Los Angeles 64, California



AROUND

Keep it tidy

Family or guest bathroom will benefit by this chrome finished steel shelf and clothes hanger. 18" x 8" x 8", it is attractively designed with five graceful steel hooks and an openwork removable shelf. Use it to hold towels, bath cosmetics or pretty green plants. Adheres to any surface. \$4.95 including adhesive. Ppd. Meredith, HG8, Evanston 23, Illinois.



It's in the stars

Put these hurricane lamps in an Early American room to reflect soft candle glow. The bases are beautifully made of spun aluminum and copper. Crystal clear shades are etched with spread eagles and multi-size stars. Each is 15½" high with base 6½" in diameter. \$13 each; \$25.50 a pair. Ppd. Page & Biddle, HG8, 21 Station Road, Haverford, Pa.



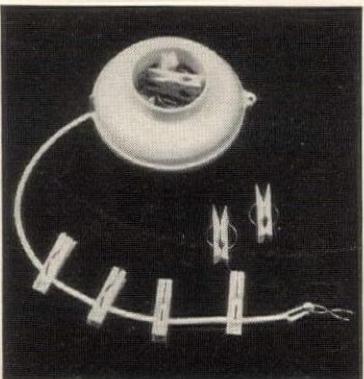
Transitional favorite

Good addition to almost any room, this simple-in-design chair blends well with modern or traditional furnishings, combining the feeling of Early American with Today's Trends. 27" overall height. Seat is 21" x 18½" x 17". In unfinished hardwood, \$9.95. In pine, maple, walnut or mahogany finish, \$12.95. Exp. coll. Jeff Elliot, HG8, Statesville, N. C.



Travel tip

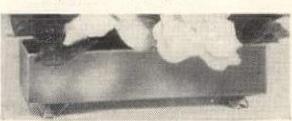
Compact reel clothesline is a boon for travelers with a minimum of luggage or washbasin laundry on a summer holiday. Round case is white plastic, reel line is sturdy white cotton. Both case and one end of line are fitted with chrome-finished steel clips. 3½" in diam., it comes with 10 plastic clothes pins. \$1.98 ppd. Lord George, 1270 B'way, New York, N. Y.



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13" \$9.95 — 10" \$7.50



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7" \$7.50 — 14" \$9.95

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SUPERWIDE Fiberglas Draperies

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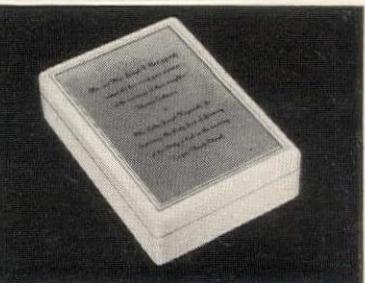


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With this 336-page antique guide, you'll have no more worries about what to pay for antiques. The only accredited antique dealers' handbook in the country, it lists value of more than 25,000 American antiques, and is available now for the first time to the public. Includes pictures, prices of such varied objects as glass, china, furniture, toys, metal and pewterware, and more than 200 other groups. A fascinating and invaluable guide to save money. \$4.95 ppd.

MADISON HOUSE

Dept. HG-4, 305 Madison Ave., N. Y. 17



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\$12.50 ppd.

One of many unique, personal gifts from our catalog. Write for your copy.

No C.O.D.'s Please *Holiday House*

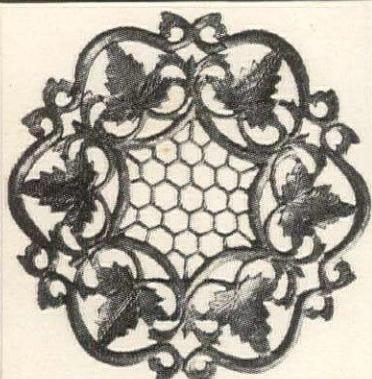
28 Bellevue Theatre Bldg., Upper Montclair, N. J.



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End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire depts. 2 bushel Model A (21½" x 27")—\$14.95 postpaid. 3 bushel Model B (24" x 32")—\$18.95 postpaid. Money back guarantee. Add \$2.00 W. of Denver.
(MODEL A ILLUSTRATED ABOVE)
10-15-20 BU. ESTATE MODELS
ALSO AVAILABLE
ALSTO CO., Dept. HG-8, 4007 Detroit Ave., Cleveland 13, Ohio

SHOPPING



Shesham Wood Trivets from India

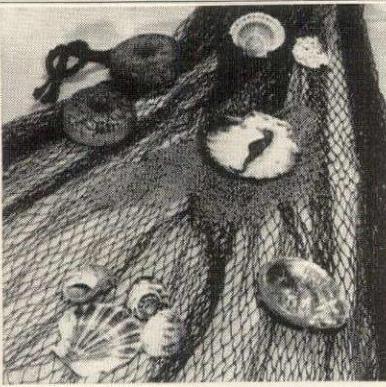
Rich, dark brown Shesham wood comes from the remote Vale of Kashmir in northern India. The intricate lattice-work of these trivets is hand carved with Shesham leaf designs. They bring a touch of the East to your walls, and serve as well their more practical use of raising a vase or hot dish from the table. 6" diameter.

\$3.85 pair, ppd.

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AMERICAN TRADER

Dept. 44, 31 Lafayette Ave., White Plains, N.Y.



NEW! BEACHCOMBER PARTY KIT

Unusual party decorations for a table or wall, sure to be a conversation piece at your next get-together! Drape the 5' x 9' authentic Fish Net; then arrange cork floats, seaman's twisted rope, seaweed fans and exquisite sea shells in decorative array. Complete kit. Satisfaction guaranteed.

\$1.99
ea.
plus 25¢
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FREE
Gift
CATALOG
Write for it!

Helen Gallagher

413-A8 Fulton St., Peoria, Ill.

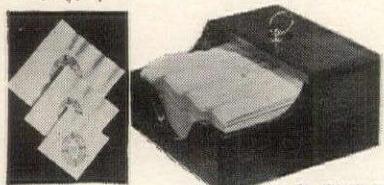
Handsome Early American NAPKIN TRAY

With 50 Monogrammed Napkins

Hand-rubbed pine stained to satin soft nutmeg finish. Brass ring on top. This versatile tray doubles as planter or letter file. Hang up or place on table. Comes filled with 50 deluxe kitten soft 4-ply cellulose napkins. Won't slide off lap. Personalized with name or initial. Tray and Napkins. Special introductory offer.

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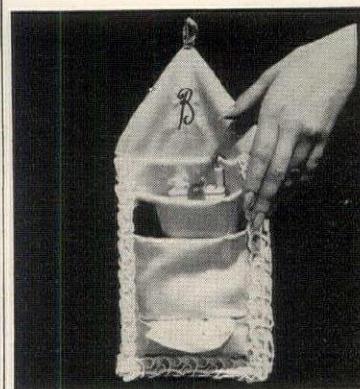
Cock o' the walk

Exquisite brass fighting cocks are an import from China. The spunky roosters represent bravery, triumph and faithfulness in Buddhist symbolism. The matching pair will make delightful accents on a sideboard or on the curio shelf. One is 4" x 8", the other is 4¾" x 8". Each weighs 1¼ lbs. **\$14.95** ppd. a pair. Ziff, HG8, 1534A Merchandise Mart, Chicago.



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Magnificent bucket made of hard-wood can be used on many occasions—inside or out. Banded with sturdy gold-color metal, it comes in maple, walnut, black or white finishes. It's the perfect container for specimen plants, magazines or needle work, party cola or beer. 12" x 12". **\$13.50** ppd., with or without supporting feet. Relman, HG8, 387-8th St., Jersey City, N.J.



Pamper yourself

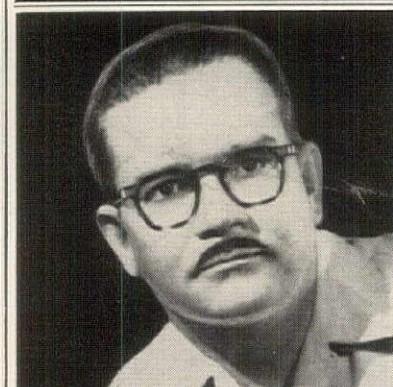
For lolling in bed on a morning of leisure, a satin and lace bedside pocket has three compartments to hold tissues, cigarettes, cosmetic aids. Triangular top, marked with large script initial, is designed to slip under the mattress. Pink, blue, white or gold. **\$2** postpaid, fitted with box of tissues and comb. Scintilla, HG8, 1209 West Balmoral, Chicago 40, Ill.

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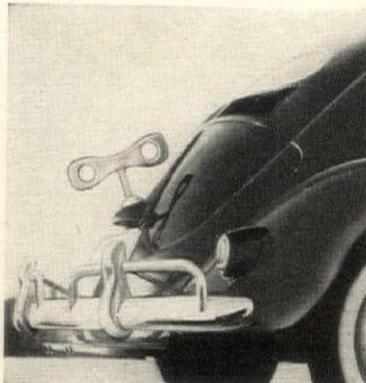
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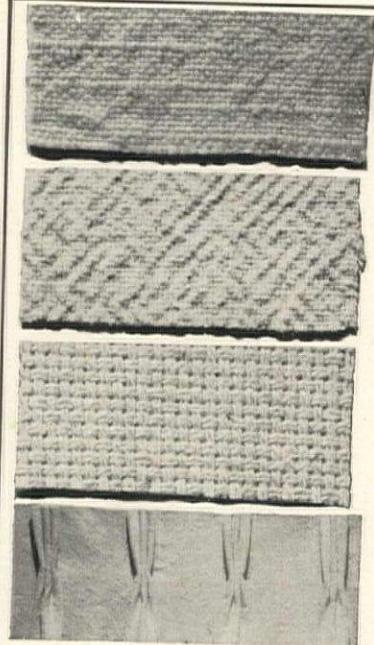
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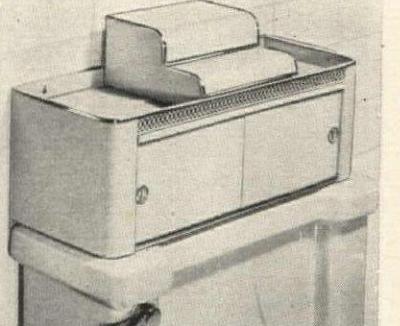
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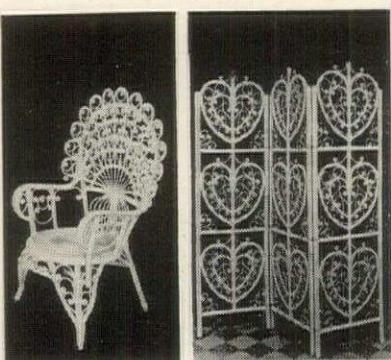


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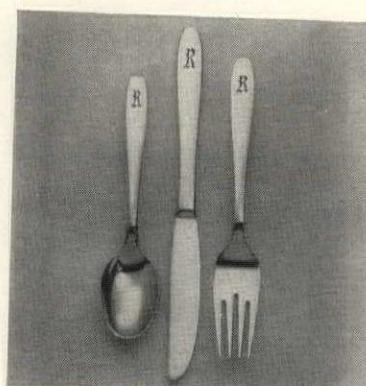
Autumn cotton

Drip dry Pueblo cloth dress is trim and flattering to wear now and later on into fall. Madras type stripes with gray, blue or green predominating are pleasantly muted. Easy to care for and comfortable to wear, the coat dress has snap closing. \$10.95 in sizes 10 to 20. \$12.95 in 20 to 44. Western Classics, 622 So. Country Club Rd., Tucson, Ariz.



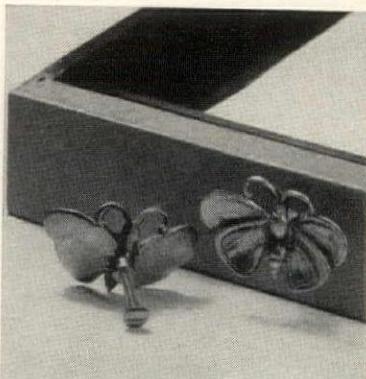
On your mark

Lustrous stainless steel flatware marked with a graceful initial will set an attractive table. Manufactured by Wallace Silversmiths, it is classic in design, can be used with modern or traditional accessories. Six place settings (6 knives, forks, soup spoons, teaspoons) are \$12.95. Eight are \$16.95. Postpaid. Murray Rackoff, 1225 Sixth Ave., New York, N. Y.



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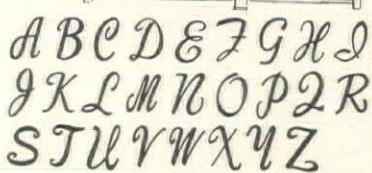


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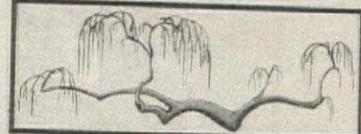
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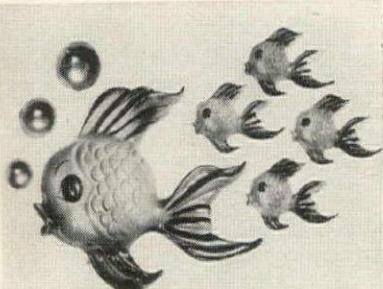
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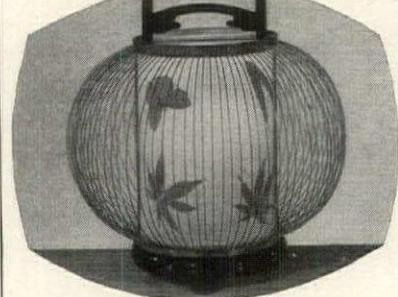
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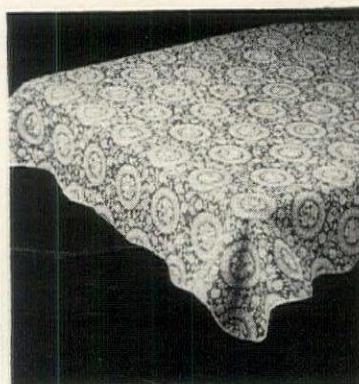
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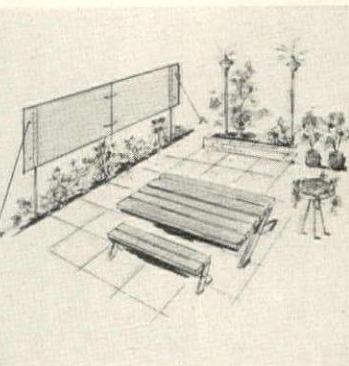
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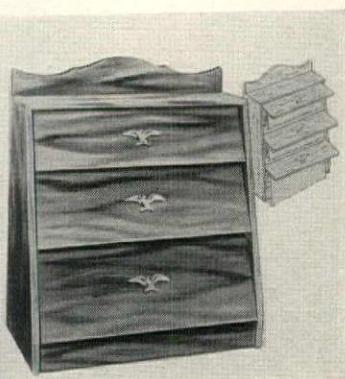
Peek a boo

Insure privacy on the terrace with a decorative portable screen. Heavy canvas (72" x 32") is vat dyed and grommeted. Six-foot sectional poles are finished in black. Canvas colors: bottle green, lemon or tangerine. Give second color choice. Two or more screens can be mixed or matched. \$5.95 for one. Ppd. R.M.S. Interiors, HG8, 214 West Ontario, Chicago.



Paper cut ups

Kitchen aid for any number of chores, this 3-way dispenser made of wax-finished pine to hold three rolls of paper (wax, foil, towels). Each compartment has a door fitted with a serrated cutting edge and cast brass eagles decorate each panel. 15" x 13" x 6" it makes an attractive kitchen caddy. \$9.45 ppd. Laurie & Company, HG8, Huntington Station, N.Y.



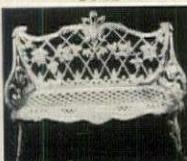
Irresistible

Feline sextette for a nursery shelf, or for a collector of colorful miniatures, these engaging kittens are made of ceramic beautifully finished in natural dappled color. Approximate size of each is 3¼" high. Expressions and postures are delightful. \$1.95 postpaid the set of six. Order from Artisan Galleries, HG8, 2100 No. Haskell Ave., Dallas 4, Tex.

Is it or isn't it?

At first glance you might think this tablecloth was Madeira lace. Actually it is made of the softest white plastic! (Won't crack, scuff or peel.) The scalloped-edged cloth (54" x 72") comes with a separate embossed white plastic pad and both are easily cleaned with a damp sponge. \$2. postpaid the set. Glasscraft, Dept. HG8, 920 Chicago Ave., Evanston, Ill.

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Turn of the century

In line with the new graciousness in fashion, a set of heavy sterling silver jewelry is sure to evoke comment. Gibson Girl head is used as the motif for the 1" x 1½" diameter pin, \$3. Matching earrings (¾" x ½" in diameter) have clip backs. \$3. Cuff links are \$4.85. Postpaid. Fed. tax incl. Jamaica Silversmith, HG8, 79-32 164th St., Jamaica, N.Y.

Victorian accent

Grace a feminine room with this love seat copied from an Ante Bellum antique. Frame is hardwood, seat is fitted with coil springs, covering is spot-proof velvet. Send for samples of the fifteen colors you can choose from. 34½" high x 46½" wide. \$79 each; \$150 a pair. Express collect. Order from Hunt Galleries, HG8, Box 492, Hickory, North Carolina.

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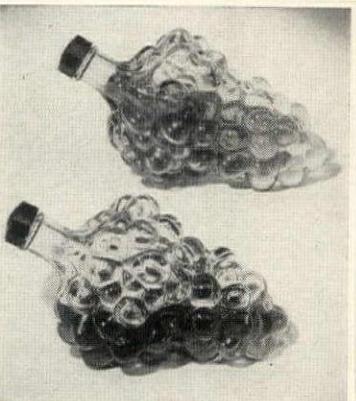
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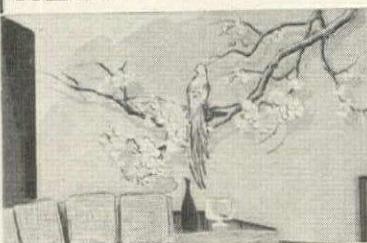
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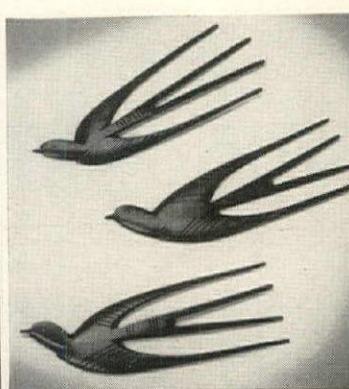
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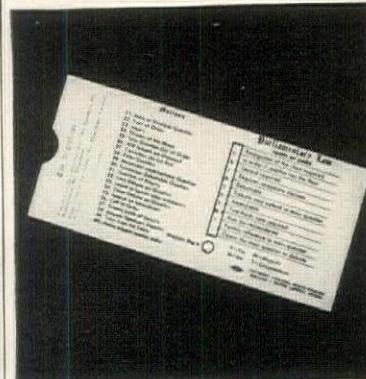
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For Provincial kitchen or family room, this excellent copy of an old-fashioned spice rack is designed to hold a carton of cigarettes. Pull lower drawer out when a pack of cigarettes is needed. Cabinet is made of pine finished in wax. Details and hardware are authentic. 15" high x 5" wide. \$5.95 postpaid. Medford Products, Box 39, Bethpage, N. Y.



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STEREO

continued from page 12

poor monaural and compared to good monaural, poor stereo is definitely inferior. The sound you hear will have depth and direction but the first dimension, high fidelity, will be missing because in inexpensive equipment the components are incapable of reproducing the entire range of sound without distortion.

What equipment do you need to play stereo records?

Here are the components that are absolutely essential:

1. A good turntable or changer, and a tone arm
2. Two amplifiers
3. Two speaker systems
4. A stereo cartridge

For best results, both amplifiers and both speaker systems should be identical.

Can you convert monaural equipment to stereo?

In theory, yes. In practice, it depends on the kind of monaural equipment you have. It goes without saying that you would want the new components to match the quality of your present equipment. There would be no point in adding cheap stereo to good monaural—and to do the reverse would cost you more than buying a new set. If your set is a portable that cost less than \$100, or a console that cost less than \$200, it would probably be wiser to buy completely new equipment for stereo.

If you decide that you do want to convert your portable or console, the extra ingredients you will need are a stereo cartridge, a second amplifier and a second speaker. This second speaker and amplifier should be, as nearly as possible, duplications of your others.

For a portable, you can buy a stereo cartridge for as little as \$10, and an all-in-one amplifier-and-speaker for \$35-\$50. There are also several packaged arrangements that offer a cartridge, an amplifier and a speaker for \$30-\$50. Or else you can buy just a stereo cartridge and plug into the amplifier and speaker in a TV set, a good radio, or a tape recorder in lieu of adding a second amplifier and second speaker to your record player.

To convert a console you can get stereo cartridges for between \$10 and \$30. The more expensive ones are magnetic or FM cartridges that give much better fidelity and have a wider range than the lower priced ceramic or crystal models. Speaker-amplifier units are available for \$150-\$250, or you might consider buying an amplifier-preamplifier combination and

a separate speaker. Again, as with the portables, you could buy just a stereo cartridge and use the amplifier and speaker in a good quality TV console or large tape recorder as your seconds. A radio would not be strong enough since you would probably need more power to match the present output of a console record player.

Before converting either a portable or a console, however, it would be a good idea to get specific information and advice from your dealer as to what is the best thing to do for your particular set. At the same time try to get an estimate of the labor charges. In some cases where the conversion involves a lot of work—rewiring the arm, installing a new turntable or changer if the old one is of inferior quality, mounting an input jack on a TV set—the cost of labor may turn out to be more than the price of the extra equipment, in which case it would probably be more worthwhile to spend your money on a new stereo set.

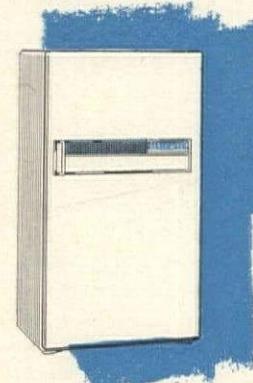
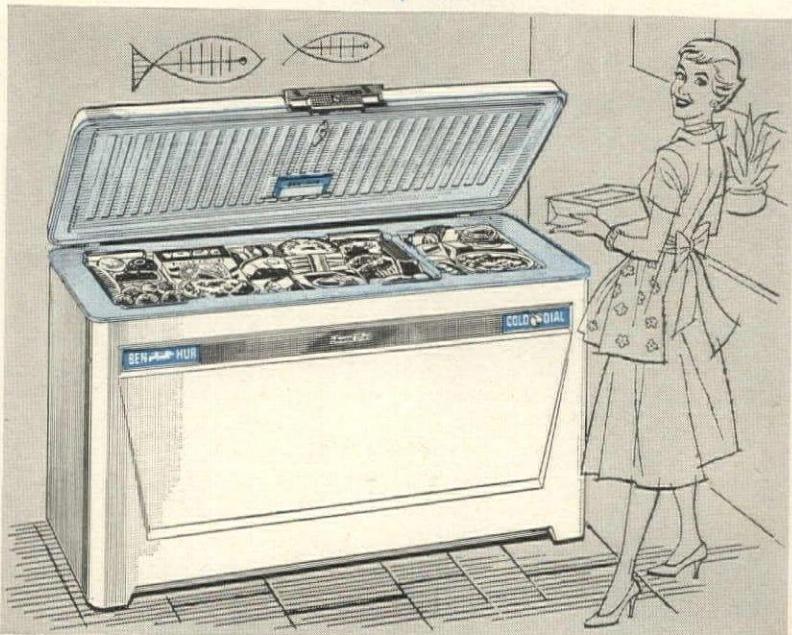
How much does new stereophonic equipment cost?

For \$35 to \$85 you will find a variety of stereo portables. In some models the speakers are enclosed in two arms that clip onto the sides and can be separated to a distance of about 16 feet from each other. In others, one speaker is in the main body of the machine and the second speaker is housed in a removable lid. Still others have two speakers in a separate, take-apart carrying case. The sets in this lowest price class include all the basic components necessary for rudimentary stereo sound but they are of the most simplified design. The turntable is manual—the arm has to be moved on and off the record by hand and there may be no automatic stop. A ceramic or crystal cartridge is used instead of the wider range magnetic cartridge found in more expensive equipment. Often the speakers are the small ones used in higher priced sets to reproduce mid and high frequencies. The larger, bass speakers usually take up too much room to be housed in portables so you miss out on the low frequencies. There are usually no controls for bass and treble or for record equalization—only for volume and possibly for balancing the speakers.

Phonographs in this minimum price category are fine for youngsters to take off to impromptu record-playing parties or away to school. The sturdy fabric covering is practical and easy to care for, and the whole machine usual-

Continued on the next page

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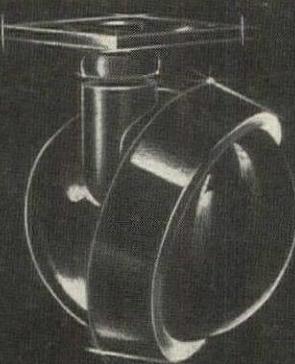
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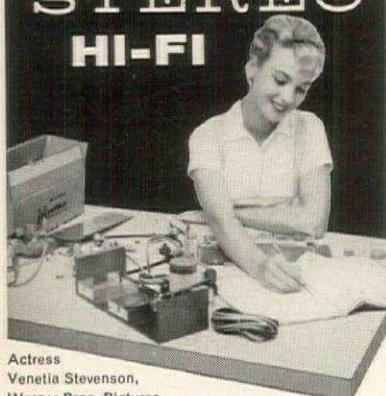
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STEREO

continued

ly weighs only about 26 pounds.

They are also well suited to playing the small, inexpensive 45 rpm stereo records. (There are about 300 of these out now and many more are in production.) The experts say that on a low priced machine a stereo record will only survive about 30 playings with good separation of the channels. Since the tone arm is not as well designed and balanced as in more expensive equipment, it may tend to gouge out the side walls of the groove leaving you eventually with a poor monaural record. Therefore, if you are planning seriously to build a library of good stereo records (that cost about \$5 or \$6 each) it is not too sensible to play them under these unfavorable conditions.

For \$85 to \$130 you can buy a portable that will have more of the refinements necessary for proper stereo sound. It will have a good changer, the cartridge will be designed more carefully, the amplifiers will be more complex, and bass and treble controls will be included. As a result, the sound quality will be greatly improved.

From \$130 to \$300 is the price class to aim for if you definitely want a portable and good stereo, too. Excellent quality components are used in the machines—changers that add no extraneous noise to the music, magnetic or good ceramic cartridges, more versatile amplifiers, and speakers that cover a greater range. The price of some models includes the two speakers. Other models have only one speaker in the machine itself while the second speaker comes as a separate unit that you can buy for about \$40. If you do not want to buy this second speaker immediately you can use the speaker in a TV set, a good radio, or a tape recorder.

In this price class you will also find the less expensive stereo console models.

Shopping for a console can be a nightmare of confusion because of the seemingly endless selection of models and the wide range in price. However, you will find it much easier to make a choice if you ask yourself three questions:

DO YOU WANT ANY EXTRA EQUIPMENT? The first thing to decide is whether you want a console that will just play records or whether you want it also to include extras like a tuner for receiving radio broadcasts, TV, short-wave radio, or a tape recorder. If you do want any or all of these, you will obviously have to be prepared to pay more than if you were just buying record-playing equipment.

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HOW GOOD IS THE SOUND? The best judge of the sound quality of stereo equipment is your own ear, so you don't have to take the salesman's word on this subject. You are the one who is going to live with the machine so listen, listen, listen and shop around comparing the sound of different models at several dealers until you are quite satisfied with your choice.

WHAT KIND OF A CABINET DO YOU WANT? Judge the cabinet in the same way you would judge any other piece of furniture. Be sure its dimensions will fit the space where you plan to put it and that the design, wood and finish will blend with your other furniture.

In the lowest price category for consoles (they start at about \$150) you are likely to find medium-priced, medium-quality components housed in inexpensive cabinets. Though somewhat limited in performance, certain models produce quite satisfactory sound and are also attractively designed. In some cases the two speakers are in the same cabinet with the record changer section and the amplifiers located above them. (Sometimes the speakers are slightly angled so as to throw out the sound to a wider area.) In other models, one speaker is in the main body of the cabinet and the second speaker is a separate unit that can be bought at the same time or later for between \$80 and \$160. Again, you can use the speaker in a TV set or large tape recorder, but remember that you usually need more power for a console than for a portable.

For \$300 to \$600 you will find some excellent consoles. Components will be of greatly improved quality and the cabinets more carefully made and finished.

Some consoles in this price range also include FM or stereo AM-FM tuners for radio programs, which raise the price to the top of the bracket. A stereo AM-FM tuner is a tuner that is capable of playing both the AM and the FM sections simultaneously. Before buying one of these tuners, however, check your local paper to see if there are any AM-FM stereo broadcasts available in your area. A studio that broadcasts such programs sends out one channel of the music on its AM station and the second channel on its FM station. You then set the stereo tuner at WYYY on the AM band, for example, and at WYYY on the FM band, and the tuner picks up the two separate channels of sound and plays them through your speakers. The results are not likely to be very good stereo, though, because the fidelity of the AM channel cannot be very high for technical reasons.

If there are no AM-FM stereo broadcasts in your area, or fewer than three, it would be hardly worth your while to buy a stereo tuner. Radio stations are now experimenting with a new system called "multiplexing" that sends out both left and right channels on a single FM frequency and gives very much better quality stereo. If this system is approved by the Federal Communications Commission, all you will need to receive stereo broadcasts will be an FM tuner and a component called a multiplex adapter. So it might be wiser to wait until the situation is resolved before choosing your tuner.

From \$600 on up you will find consoles that include all the refinements of stereophonic sound, plus exceptionally fine cabinet work and extras such as a built-in television set and/or a stereo tape recorder.

Or at this higher level you could also pick separate components and have them installed in a

custom-built cabinet or an existing bookcase or closet. Buying components can be a very satisfying way of assembling a music system because you are free to choose each part of the equipment from an enormous group of its fellows, and with careful selection and comparison of several combinations you should be able to end up with the best possible system your money can buy. However, the components should be listened to very attentively when all assembled, to make sure they match technically and sound well together.

Word of warning

Whatever you buy—a portable, a console, or a set of components—be sure you have a guarantee from the manufacturer, or preferably the dealer. It should cover free service for a reasonable period of time and the replacement of defective parts. Also be sure that the dealer is set up to service your equipment after the guarantee has expired. THE END

THE INTER-COM

continued from page 8

built-in or portable systems are minute. The average power requirement of the equipment while in use is normally from 30 to 40 watts per hour—which means that you can operate an inter-com system around the clock for only one to three cents a day depending upon your local kilowatt rate. Most manufacturers recommend that for operating economy the system be kept constantly ready for use. They claim that frequent switching on and off tends to wear out the equipment faster than uninterrupted operation.

The cost of installation

Don't try to install an in-wall sound system yourself unless you have a thorough knowledge of wiring procedure and consider yourself a pretty fair rough-carpenter. For the sake of safety, leave this work for the experts. Crossed or shorted wires can be dangerous.

One major manufacturer estimates the cost of installation at \$15 to \$50 if the system is installed in a house under construction. But if the system is being installed in an older house, the cost will probably be from \$50 to \$100. Another experienced maker explains that in an old house, installation usually requires 15 man hours which will cost from \$3 to \$8 each depending upon local labor rates.

On the other hand, if you are really qualified to do the work and

want to save money, you will find the installation simple. All of the in-wall systems include special housings and supports designed to fit standard stud-spacing and the wires are coded by color to reduce confusion. Face-plate flanges will cover any ragged edges left from cutting into the partitions.

If you do the work yourself, here are some further tips: Use only insulated brads for holding wires in position, and never, never attach interconnecting cables to metal ducts, radiators, pipes or beams. If you must parallel existing house circuits, zig-zag the sound-system's wires to eliminate pick-up of noises from electric appliances. Be sure you place the speakers so that furniture will not interfere with sound transmission and near the mid-point of walls to assure even sound distribution through the rooms. Speakers should also be placed at a convenient height for speaking—about three feet above the floor, or 4½ feet in locations where you would more likely be standing.

No matter what type of system you choose, be sure that it carries the "UL" seal of the Underwriters' Laboratories. This is your assurance that the units have met certain safety standards.

For a list of manufacturers of home sound systems, write to House & Garden Reader Service.

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IN AND ABOUT LONDON BY DOROTHEA WALKER

Editor's Note: This is the fourth in a series of reports by Mrs. Richard Walker of San Francisco on her trip last year through Europe—on what caught her eye there and what she brought home. In February H&G she told about her finds in the Austrian Tyrol; in April, her discoveries in the south of France; and in June, what delighted her on Spain's Costa Brava.

London has a grave masculine beauty. The sonorous notes of Big Ben conjure up images of velvet, ermine and powdered wigs, and the echoes of great voices that led the world. Yet London is quaint, too. The corner tea shop, the pub and the curiosity shop seem to belong rather to a village than to a large city. Unplanned, London actually grew from a series of villages that spread until they melded.

For Americans, London is nostalgic. Immediately, during our drive from the airport, I began to crouch in dingy corners with Little Nell and to walk in the silence of Half Moon Street with a Somerset Maugham protagonist. Like a house of cards, Graham Greene's sentences began to fall around my ears, "The leaves in the Green Park were beginning to turn and the motors muzzled out of Berkeley Street." When the taxi jiggled, nursery rhymes danced in my head, "Ride a cock horse to Banbury Cross." I had visited London only once, thirty years before, but I was coming home.

My husband never had been to London but his roots went down immediately. He stared at the entrance to 86 Sloane Street, the private hotel that had been recommended for our five day visit, then his eyes wandered to the trees in Cadogan Square. "Let's stay longer," he said. "Maybe ten days."

I was delighted. We had been driving about the continent for six weeks and I welcomed the sound of the English language and the thought of thin-sliced roast beef.

A valet who resembled Alec Guinness opened the front door and carried our bags to a room decorated in hawthorn chintz. We were advised about breakfast and theatre tickets by a telephone voice that rivaled Vivien Leigh's for softness. I was ready to remain

in England for the Fall season.

In order to feel the texture of a city, my husband and I prefer to walk, so the next day, a fine Monday morning, we took a stroll in the West End. We passed the balconies overlooking Piccadilly and I envisaged the long-gone aristocrats who used to keep their carriages waiting below so that they could rush down from the balcony to follow the first promising spring hat. My husband took my arm firmly. "Hurry," he said, "I can't wait to get to Bond Street."

Nor can any man. Ever since 1686, when Sir Thomas Bond, a speculative builder, tidied a rutted country lane and built a few shops, discriminating people have flocked to the tailors, milliners, glovers and hatters of Old Bond Street. Fourteen years later, New Bond Street came into being and though the two streets run into each other, there is great snobbishness among the tenants. The Old looks askance at the New.

We went to Asprey at 165 New Bond Street where we lingered for half an hour admiring Spode plates and Worcester cups, sneaking glances meanwhile at a lavender Meissen cat which we later purchased.

From Asprey's we wandered along to Berkeley Square, then rambled on as far as the Burlington Arcade. We stopped at No. 18, the Pewter Shop, where we saw a fine display of double-handled porringers, tankards and goblets. We examined some original molds, 250 years old, that are still used.

Our next stop was at Floris, 89 Jermyn Street, where we bought toilet soaps—sandalwood, jasmine and stephanotis. The rooms above the brown-faced shops of Jermyn Street once housed bachelors of substance: Bishop Berkeley, the metaphysician; William Pitt, the powerful prime minister; Thomas Gray, the poet; Sir Thomas Lawrence, the painter; Sir Walter Scott, the novelist, and Admiral Lord Nelson.

From there we walked on to Mayfair, named for an 18th century May Fair, where the bucks, Beau Brummels and macaronis met their engaging belles for glasses of champagne. And at twelve noon, 18th century gaiety caught up with us in the foyer of the Connaught Hotel where we

had a rendezvous with a charming English lady, Miss Izme Vickers. We had been invited for a glass of sherry, instead were offered a chilled bottle of Moët et Chandon. The English are not only the best mannered people in the world (they even insult you politely) but, in a quiet understated way, they are the most hospitable. Miss Vickers was reciprocating for tea and toast which we had proffered in San Francisco. Her majestic posture and her blue velvet tam-o'-shanter commanded the attention of two waiters who neglected everyone in the room to serve us.

While we sipped champagne we reminisced about shopping in San Francisco and we discussed our mutual friends. Then my husband and I begged for guidance in hunting antiques in this collectors' paradise. "My dear Mrs. Walker," Miss Vickers leaned forward and her penetrating eyes sought mine, "I would find that a terrible bore! But go to Church Street in Kensington."

Two days later we followed Miss Vickers' advice and during our week in London we frequently returned to Church Street. At No. 54, Charles Sale, we saw a Queen Anne desk which we coveted but resisted. At Olivia Jackson, No. 97, we bought a Spode egg cup with a scalloped black and gold rim, delicately decorated with Alice-blue and burnt-orange flowers. We found an antique snuff bottle of opaque glass, with a raised royal blue dragon, at Eustace, No. 117. These were good buys because I could slip them into my handbag while a New

York dealer would have had to pay for packing and shipping. Walter Bird, at No. 112, had exquisite chandeliers and Marchant, at No. 120, had tempting handicraft from the East.

One day we went to the small open markets in Church Street and we stood transfixed while we watched two teddy boys buying some live eels. Just alongside, a white haired lady wearing slacks was buying an old-fashioned curling iron. We had purposely started at the wrong end of the market because we were told that the dealers begin there and snatch up soiled treasures which they clean and sell for three times the price at a smart shop in Chelsea.

The Caledonian Market in Tower Bridge Road is huge and bewildering and rather grubby—a place where it is well to have the protection of a male escort. The open market fiends go to the Berwick Market in Soho on Mondays and Thursdays; to Tottenham Court Road on Wednesdays and Fridays; to the Caledonian on Friday and to Petticoat Lane at the East End Market on Sunday morning.

One of our most pleasurable shopping experiences in London was a visit to the General Trading Company, a charming converted coach house at 1-5 Grantham Place. There you find almost anything from antique Derby dessert services to practical modern casseroles. My fancy was captured immediately by some polished pewter mats, 7½" by 9½" (also available in ovals 8" long), that can be engraved with either mono-



BARGAIN SEEKERS IN THE CALEDONIAN MARKET, FRIDAYS



grams or crests. At Walpole's in Knightsbridge I had already splurged on a dozen expensive embroidered table mats of eggshell organdy with matching napkins so I had to forego the polished pewter mats. But I'm still considering them. No laundering. And they would outlast a lifetime.

One day, after a stimulating visit to the Tate Gallery, we found our way to the Thames Embankment. The artist Feliks Topolski had invited us to visit his studio at Bridge Arch, 158 Sutton Walk, South Bank, just opposite Festival Hall. We found him working on six-foot-high murals for the gallery at Buckingham Palace. The murals were sweeping enlargements in color of drawings of the coronation that had appeared in *Topolski's Chronicle*, a weekly news-in-drawings publication. Deftly arranged between the murals were a table, a sofa and an overstuffed chair, and after we had admired the work in progress we sat down to gossip and to pore over the contents of a portfolio of drawings of San Francisco. We bought two: a drawing of a small house on Russian Hill and another of San Francisco Bay seen from a cove at Belvedere.

While Topolski was wrapping our drawings, we asked him to advise us about a garden tour. "Mmm," he said. "We're a nation of gardeners. The climate and soil are sympathetic. There is so much. Why don't you begin at Kew?"

We did. The following day. But I was mildly disappointed. The endless gravel walks kept luring us on and the most interesting things seemed always to be at the end of a great garden far away from where we stood.

Lady Aberconway invited us to Bodnant, her spacious gardens in North Wales (one hundred gardeners are employed to maintain them and they are open to the public), but lack of time precluded a long trip. Someone suggested the Royal Horticultural Society's Gardens in Surrey and another acquaintance suggested the Royal Botanical gardens in Edinburgh. "Come back," said a third man, "in spring, for the Ideal Home Exhibition where you'll find two acres of gardens by Britain's leading garden architects."

Ian McCallum, executive editor of the *Architectural Review*, while leading me through his attractive labyrinthine offices in Queen Anne's Gate, gave me a rewarding suggestion. He advised us to visit Chiswick House with its park of sixty acres in Middlesex, about half an hour west from the center of London.

We devoted an entire day to Chiswick. We wandered in avenues and walks lined with cedars, limes, ilexes, yews and rhododendrons.

Continued on page 95

House & Garden's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN
WHEN WRITING TO THESE HOTELS FOR INFORMATION OR RESERVATIONS

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OGUNQUIT



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NEW YORK

NEW YORK CITY

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NEW YORK

NEW YORK CITY

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VIRGINIA

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BERMUDA

PAGET

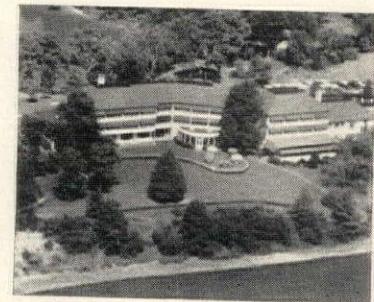


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Nestled in a lovely tropical setting and swept continually by the cool trade winds. Open the year 'round for surf, pool swimming, tennis, other summer sports. Golfing is magnificent on one of the world's finest oceanside courses. 136 rooms in air conditioned beach houses or roomy cabanas. Summer rates, June 1-Dec. 1. See travel agent or New York Res. Off., 30 Rockefeller Plaza. Tel. Circle 7-3080.

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GUARANTEED for the Lifetime of the furniture it cushions.

ARMSTRONG-NORWALK RUBBER CORP.

Pure-Foam Division, Norwalk, Connecticut—Division of Armstrong Rubber Company

Time for Romance

We are properly thankful for the gifts of science which have made our homes vastly more comfortable in the past dozen years or so, and easier to take care of. Little houses have been made to feel like big houses. Summer and winter have been made indistinguishable, at least indoors. New fibers, new finishes have made furnishings that used to be perishable remarkably resistant to ordinary wear and tear. And in many new houses and the things that have gone into them, we have seen some very good design. But we have seen precious little of that quality which gives a lift to the spirit and warms the heart. You might call it imagination. H&G has decided to call it romance.

Don't let the word scare you. We do not mean moonlight and roses though we have no fault to find with them. We do not mean the silliness of the disk-jockey's output or the trappings of the fairy tale. We are talking about the romantic quality of a house, of a room, of a piece of furniture, which goes right on giving joy every day you live with it.

Dean Joseph Hudnut describes his concept of romance on page 54 of this issue. You will see some of its aspects demonstrated in the five houses that follow Dean Hudnut's words. One of the most romantic rooms in any house, we believe, is the kitchen. When you turn this page you'll find the first of 13 kitchens where warm woods, happy colors and satisfying textures seemed to express the conviction that cooking is neither a science nor a chore but a cherished part of living. And you'll detect romance again in the little furniture treasures on pages 80-85—endearing pieces which you couldn't bear to part with once you owned them.

H&G believes it's time now to recognize that romance should be inherent in the design of every house where people live and love and bring up children—as much of this issue demonstrates.

Here and on the following pages:

13 New kitchens you'd love to live with

More and more the kitchen is being freed from the old-fashioned concept of a separate room uncom-
promisingly dedicated to one function. Instead, it is becoming an integral part of the house and its dec-
oration is taking on the warm, personal "furnished" look of a living room. Kitchen cabinets are fashioned
of fine hardwoods or in the light, hand-crafted style of furniture. Floor coverings have *trompe l'oeil* patterns
of marble, tile, terrazzo, or all-over motifs of wall-to-wall carpeting. Natural or man-made textures lend vis-
ual interest and dimension to walls and counters. Antiques and decorative accessories, paintings and murals
are seen as often in the kitchen as in the living room. Nor is any color scheme barred: it can be as sophisti-
cated, romantic or avant-garde as fancy and taste dictate. Where a decade ago the "furnished" kitchen was
a matter of improvisation, today it is merely a matter of choice. You can buy wood cabinets in classic, French
Provincial or contemporary off-the-floor styles and many finishes (hardwood finishes like walnut, mahog-
any and cherry will be available by 1960). You can take your pick of decorator colors in steel cabinets and
equipment, or have them sprayed to order. Soon innovations in equipment design will bring you ranges and re-
frigerators that could almost pass as furniture. In the meantime, built-ins and plug-in appliance centers help
you plan the working parts of your kitchen on a now-you-see-them-now-you-don't basis. The kitchen you
love to live with revives the fine old romantic tradition of the family gathering place, but with a sensible re-
alism. Comfort goes hand-in-hand with cooking convenience. Climate conditioning and those technological
cosmetics—sealers, lacquers and finishes—protect the beauty of fine woods, fabrics, leather, antiques.

Opposite page

No. 1

Mexican tile

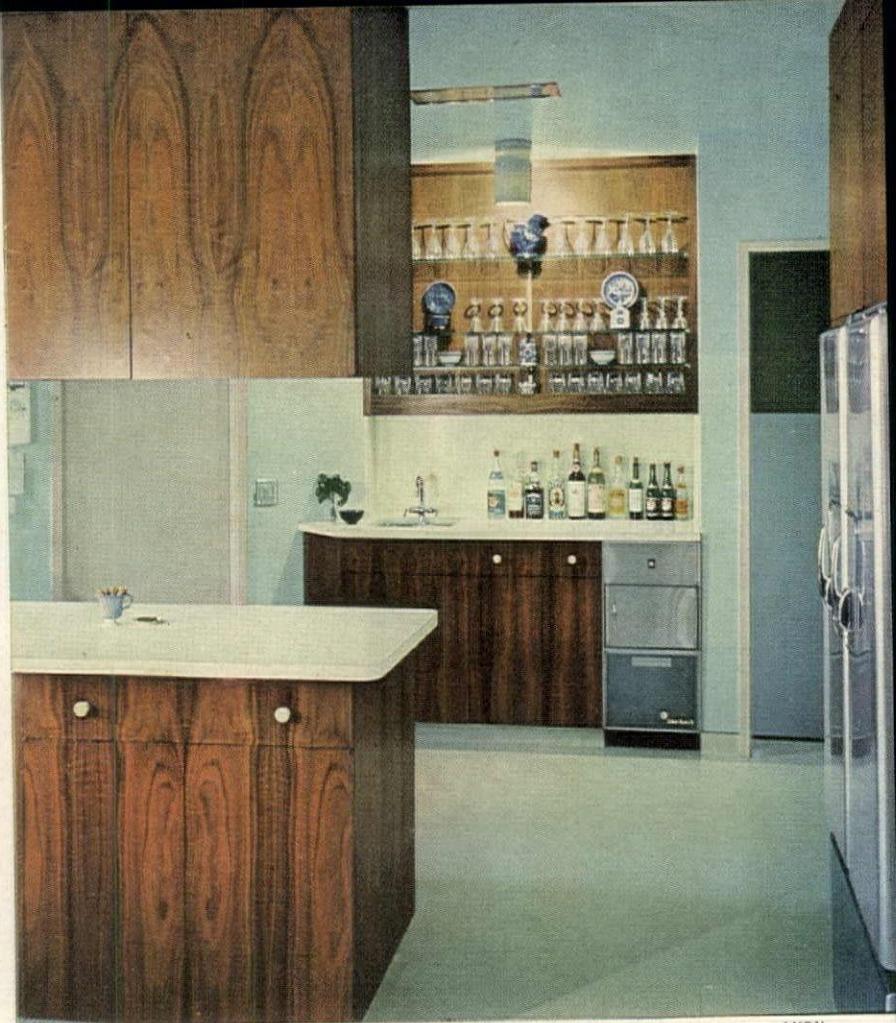
and ironwork

THE CHARM OF THE OLD, THE CONVENIENCE OF THE NEW can be combined as successfully in the kitchen as in the rest of the house. The theme of Mr. and Mrs. John A. Almquist's kitchen, remodeled by Designs Inc., was inspired by a set of carved oak panels taken from an old Spanish chest. They were incorporated into custom-made oak cabinets joined by posts turned by a local cabinetmaker. The new wood was stained to match the old and waxed. Both are kept lustrous by an occasional rub with lemon oil. The yellow-and-red pressed cement tile on the floor came from Nogales, where this traditional Mexican art still survives, and the ceramic tile on the counter was specially made to harmonize. By using similar materials and techniques, the new was fused with the old: the finish of the oven built into the adobe brick wall echoes the copper tones of an old cheese tray (in niche over oven) and chafing dish; the round table with tooled leather top was made locally to team with French bronze chairs, painted black. The timeless quality of the kitchen is well suited to Mr. and Mrs. Almquist's collection of antiques, Indian accessories such as the Hopi Indian pots and ceremonial doll and the Navajo baskets, the old black iron Mexican chandelier and the antique "shoofly" from New Orleans at the right end of the mantel. For plans of this and the next six kitchens, turn to pages 96-97.





No. 2 Cabinets framed like shoji



No. 3 The warmth of rich walnut



No. 4 A caseful of colored glass



No. 5 A fanciful mural of mosaic

KITCHENS you'd love to live with *continued*

No. 2 BIRCH CABINETS FRAMED WITH WHITE relieve the functional effect of the Sam Capins' large kitchen designed by architect William Wilde. The natural wood is lacquered for easy upkeep, the frames and pulls are Formica. The numerous cooking and preparation centers are tied together by the unifying color of birch cabinets, white ceiling, walls and vinyl tile floor. The countertops are of stainless steel, grayish-green mosaic tile or pink Formica.

No. 3 WALNUT, A FINE WOOD growing in popularity for kitchens, has a strong, durable beauty that mellows with time. The rich warmth of black walnut cabinets in Mr. and Mrs. Bruce Dohrmann's kitchen, designed by architect Clifford Conly Jr., teams well with a white vinyl tile floor, white countertops and pale blue walls, shows off Staffordshire, Chinese bowls and crystal in the bar area. Cabinets are stained and waxed, need only to be wiped with a damp cloth.

No. 4 COLORED ANTIQUE GLASS displayed in cabinets lighted from inside catches the eye in Mr. Comer Syrett's small open-plan kitchen designed by Antone Dalu. Other evidences of the trend to decoration in the kitchen: brass and white plastic chairs at the breakfast bar, standard kitchen cabinets in Hyacinth, an H&G accent color.

No. 5 A MOSAIC MURAL provides a kitchen with a permanent work of art, impervious to kitchen climate. Interior designer Adele Faulkner ordered an amusing mural designed to pick up and accent the beige, mocha and pumpkin colors of Mr. and Mrs. Victor Carter's kitchen. An island counter divides the room into cooking and breakfast areas. Mural over planning desk links the areas together.

No. 6 AN ARTFUL COMPOSITION OF CANS, Mexican glass, French china and assorted *objets de cuisine* in the kitchen of Mr. and Mrs. Fred Lyon makes a virtue of something as humdrum as point-of-use storage. Mr. Lyon, his own designer and builder, fitted shallow 3½" shelves into otherwise unusable space, grouped his objects with an artist's eye for shape, color and pattern. He replaced varnished plywood of cabinet doors with Philippine mahogany, gave it a dark stain, a protective finish and two coats of wax, painted the frame of the doors white. Other space savers: shallow over-counter shelf for jars, pull-out board in base cabinet to increase counter room.

No. 7 OUT-IN-THE-OPEN STORAGE of a gourmet's gear gives the charm of an old Dutch master to Mr. and Mrs. Alec Yuill-Thornton's small kitchen. In remodeling, Mr. Yuill-Thornton, an architect, chose natural materials that would harmonize with the colors of food. The black restaurant range, surrounded by well organized clutter and lighted from above by strip lights, was chosen for its outsize oven and burners, overhead salamander. The wall behind it is white-painted plaster; wall at left is Douglas fir plywood sealed with clear lacquer. The work table and chef's counter are 3" thick slabs of laminated rock maple bought at a restaurant supply house.



No. 6 Supplies in decorative compositions

No. 7 Everything out in the open





GUY MORRISON

KITCHENS you'd love to live with

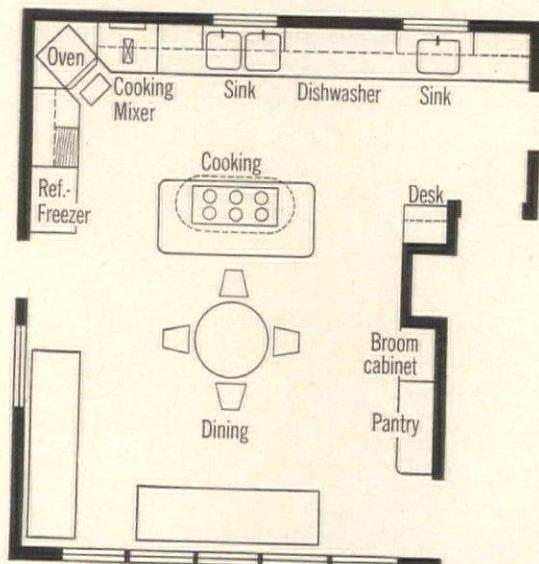
continued

A FURNISHED FEELING on the living side of the kitchen is created by mahogany paneling, padded bench and banquette, picture windows, painting on adjoining wall. Yet materials have kitchen practicality—plastic table top and upholstery, wood walls can all be wiped off with a cloth.

No. 8

Color plus black and white

Design, decoration and furniture unite to make this kitchen an inviting room for family meals and entertaining



■ Three elements—color, materials and accessories—can take a kitchen out of the workaday class and into the realm of leisure living. When Dr. and Mrs. Goddard Du Bois remodeled a kitchen, porch, pantry and closets into one big room for cooking, family activities and informal parties, they chose a sophisticated color scheme of blue, white and black. It is carried out in two versions. In the kitchen, *opposite*, emphasis is on white and black: white for the ceiling, countertops and the wood cabinets above the counter, black for those below. Blue curtains and blue glass are the color accents. Beyond the cooking island, the scheme is reversed. The ceiling is painted blue, bench and banquette are upholstered in blue plastic, the curtains are blue-and-white. Black dining chairs, white globe-shaped lighting fixtures, white-topped table are the accents. Warmth and bright color come from mahogany paneling, a copy of modern painting, a garden view. A black-spattered white vinyl floor links the two areas.

THE PLAN MAKES SERVING EASY because it revolves around the island cooking-and-storage counter which doubles as a meal-making center and a buffet for dining and entertaining. The allocation of space—one-third for cooking, two-thirds for living—allows plenty of room for large parties, even dancing (hi-fi is piped in from the library).





THREE KINDS OF WOOD mingle in the kitchen. Ceiling is fir with a light stain and satin finish; storage wall is walnut; steel cabinets have fruitwood doors and drawer fronts.

KITCHENS you'd love to live with

continued

No. 9

The trend to textures

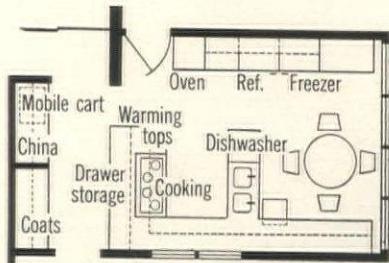
Traditional materials blend with personal arts and crafts to give warmth to this family kitchen

■ Rugged wood and brick were used of necessity in pioneer kitchens. Today, in more polished form, they appear in our kitchens by choice, because of their natural beauty, warm textures and serviceability. Mr. and Mrs. David Peck III picked not one but three woods for their kitchen, designed by architect Edward D. Dart and RCA Whirlpool. Fir ceiling, walnut storage wall and fruitwood doors of Whirlpool cabinets combine with rosy-toned brick and the cheerful sunlight color of the yellow vinyl tile floor, yellow mosaic countertops and yellow Formica backsplashes. Refrigerator and freezer are finished in matching yellow; the built-in ovens and cooking top are of stainless steel. Mrs. Peck added the touches that make a kitchen personal. Her paintings hang on the walls, and the mosaic tile countertops were a three-months labor of love. The kitchen is at the back of the house, cantilevered deck fashion over the ground, so that its fourth wall of glass frames a woodland landscape of towering white birch trees on a sharply sloping hillside.



NOWELL WARD

MOSAIC COUNTERTOPS were made by Mrs. Peck from pieces of unevenly cut bathroom tile and gold and yellow Italian glass mosaic tile. She pieced them together on a cement base like a giant puzzle, filled in the crevices with a dark-colored grout.



PLAN puts cooking, eating areas side by side; china storage by door to adjoining dining room.



MIKE SHEA

DINING AREA overlooks a woodland view, is directly in line with the dishwasher and cooking top so Mrs. Peck can watch her two young children as they eat or play.

DINING CART is built to fit into china storage wall from which it is quickly loaded to be wheeled to adjoining dining room. It serves dessert at sit-down dinners.

KITCHENS you'd love to live with *continued*

No. 10

The hand-crafted look

This highly individual kitchen was constructed from wood and terrazzo by the owners themselves

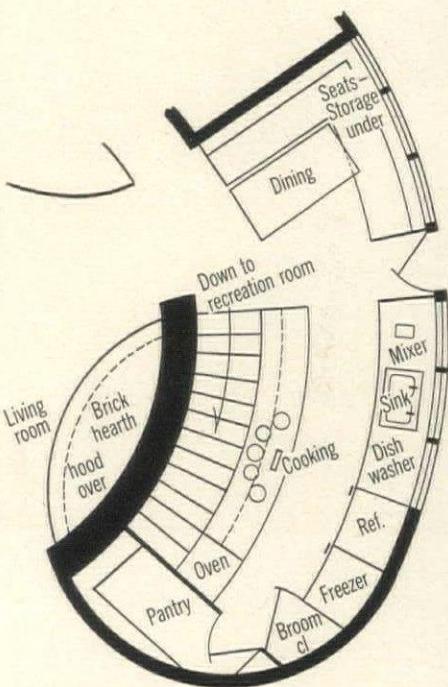
■ The scope of wood as a do-it-yourself material is clearly demonstrated in the kitchen of Mr. and Mrs. John A. Mayes. With no previous experience and ordinary hand tools (a hammer, chisel and level to start with, later a radial saw, drill and sander), Mr. Mayes built the cabinets to the design of architect Don Erickson, installed equipment, terrazzo flooring and countertops. The terrazzo was a family project. Mr. and Mrs. Mayes poured the mixture, polished it, then sealed and waxed the surface so it would withstand heat and wear. The circular form and openness of the house, designed as an entity rather than a series of closed rooms, dictated the shape and design of the cabinets. But Mr. Mayes found the curved construction simple enough for an amateur, though time-consuming. In keeping with the house design, the kitchen seems less a kitchen than part of the living room. The same materials (Philippine mahogany, pinkish concrete brick, red-flecked buff terrazzo) are used there as in the rest of the house. All equipment is built in and the antique copper finish of the doors blends with the wood tone. Cabinets are plentiful enough so everything can be put away at point of use but out of sight. There is no telltale hardware to distinguish between doors and drawers, for pulls are part of the design. All are horizontal battens grooved underneath for finger grip. Top battens open drawers, lower ones are on cabinet doors.

KITCHEN LIGHT comes from recessed skylights ringed by fluorescent tubes so that there is equal illumination by day or night. Cabinets at end of counter store linens, mats for dining.



CURVE OF CABINETS follows line of house, connects kitchen to dining area, living room. Cabinets are butternut-stained Philippine mahogany, sealed, waxed for easy cleaning.





PARALLEL COUNTERS allow continuous, step-saving arrangement of built-in kitchen equipment.



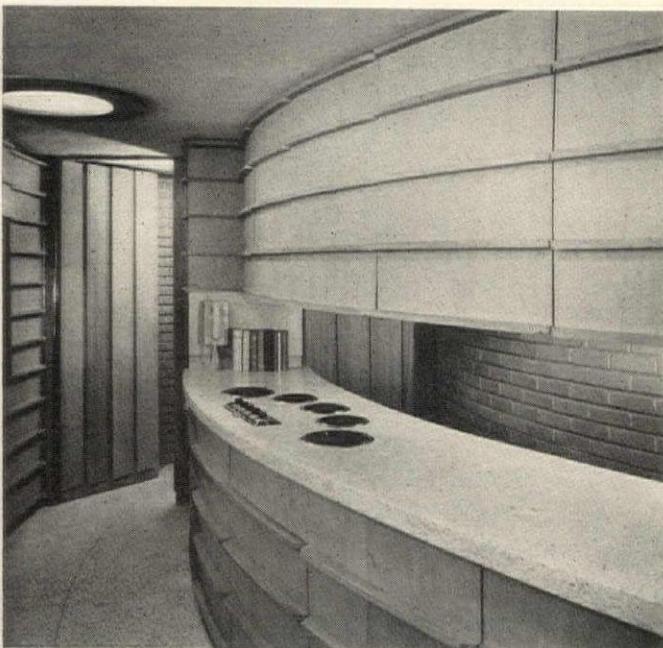
NOWELL WARD

PINK BRICK of fireplace is repeated on exterior kitchen wall; terrazzo floor latticed with brass strips unites open areas.



COOKING TOP is sunk into heat-resistant terrazzo counter. Walk-in pantry, built-in wall oven are at end of kitchen.

GATE TO MATCH CABINETS screens stairway to lower level

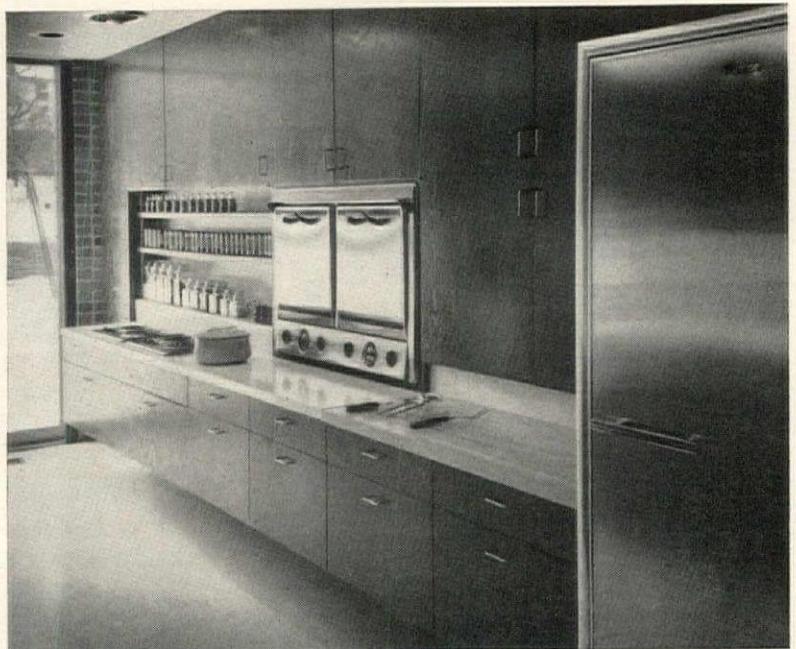




NOWELL WARD

TWO-WAY STORAGE WALL with pass-through to dining room has wood doors on dining side to close it off. Family room pass-through is behind two burners. Outlet strip on bottom of wall cabinets keeps cords from trailing across counter.

OFF-THE-FLOOR DESIGN of cabinets in cooking area gives them the look of built-in furniture. White Formica counter-top is lower than average to bring top of deep pot to normal work height, making it easier for the cook to see and stir.

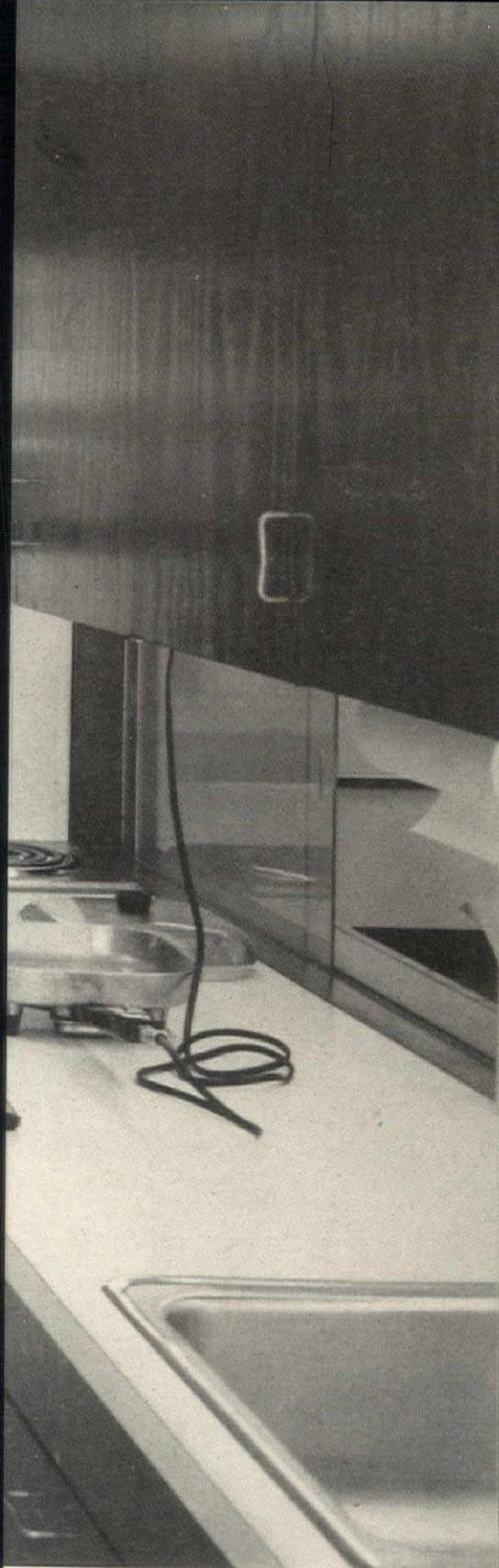


No. 11

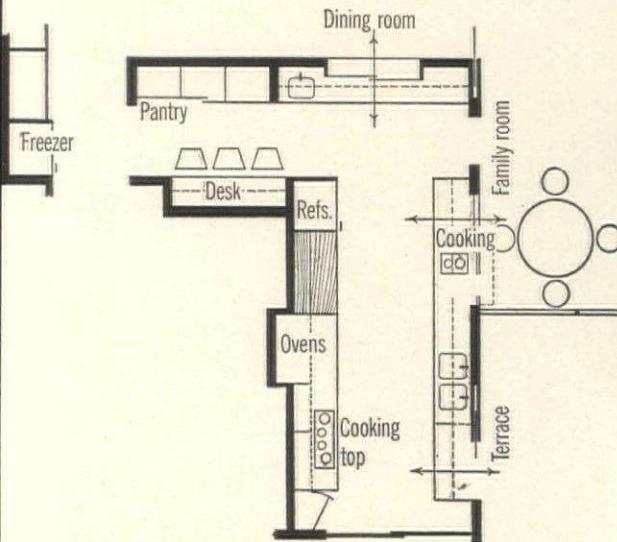
Furniture-toned cabinets

Wood storage walls link this kitchen to family dining centers

■ It is hard to tell where Dr. and Mrs. Samuel Fraerman's kitchen stops and the dining and family rooms begin, for all three share a common background of teak-stained ash walls, doors and cabinets (shellacked, with coats of both glossy and flat varnish). This visual unity is essential for a kitchen with three pass-throughs (to family room, dining room and screened dining terrace) and three doors. The L-shaped space is neatly separated into two main areas—one for cooking, the other for food and dining storage—and each has its own sink. The living room look is enhanced by the furniture-like design of the storage pieces, and the plastic sky dome lighting. Floor and counters are white plastic; equipment is stainless steel. The family room storage unit and appliance center designed by the architect, Roy Brinkley, is a boon to the Fraermans whose family routine has to adapt to doctor's hours and the schedules of three young children. A late breakfast or quick snack can be whipped up there in a few minutes without disturbing work in the kitchen.



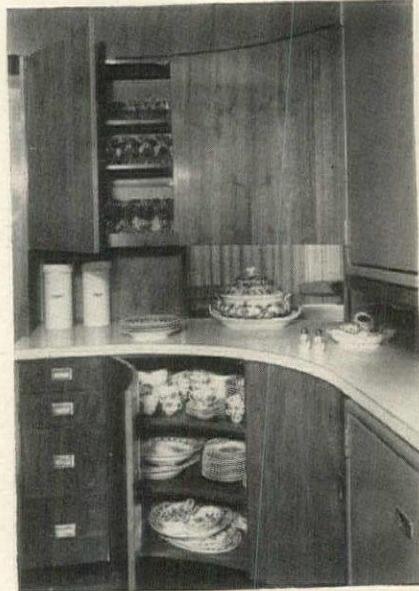
PLAN allots separate areas to cooking, storage, each with its own clean-up sink.



FAMILY ROOM COOKING WALL with appliance center has two-sided storage, pass-through to speed up meal service. White molded plastic furniture contrasts with wood, blue stone floor.

Accents of wood

You can use wood strips and moldings to make cabinet surfaces decorative



No. 12 WALNUT AS A FRAME for plastic panels, right, gives a light yet rich look to dining room storage wall designed by Myrtle Todes for Mr. and Mrs. Sidney Korshak. Silver serving pieces and glass are stored in touch-latch cabinets; pass-through opens to kitchen, above, where china is in walnut cabinets. Flatware is listed, filing fashion, on drawer labels.



NOWELL WARD



No. 13 PROVINCIAL MOLDINGS on standard wood cabinets give a traditional, paneled look to a kitchen designed by architect Ralph Huszagh. Fruitwood finish blends with a muted color scheme: soft brown wallpaper on ceiling and walls, pink vinyl tile floor, pink Formica countertops. Equipment is built in, right, or recessed, above, between cabinets.

For plans see page 97

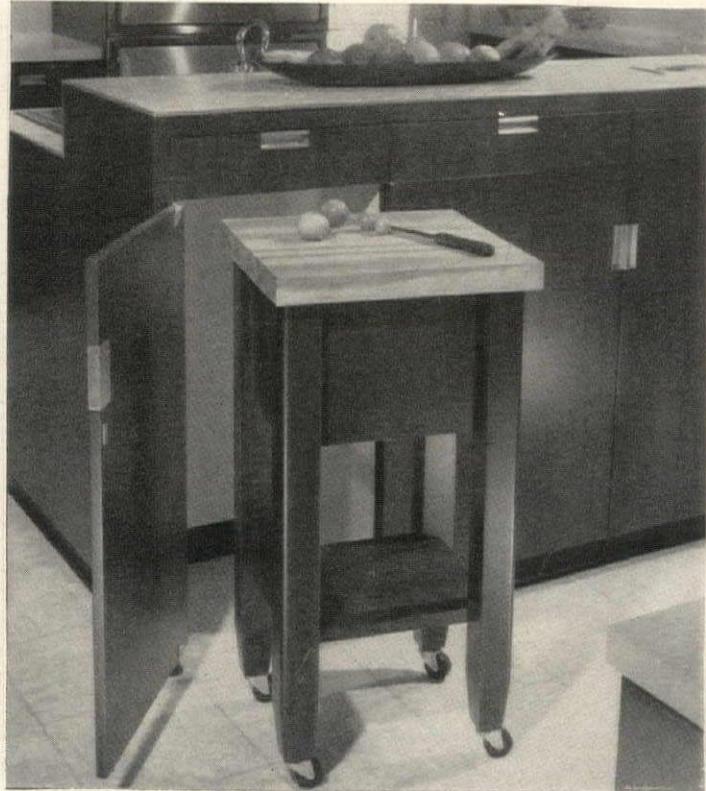


Custom-made conveniences

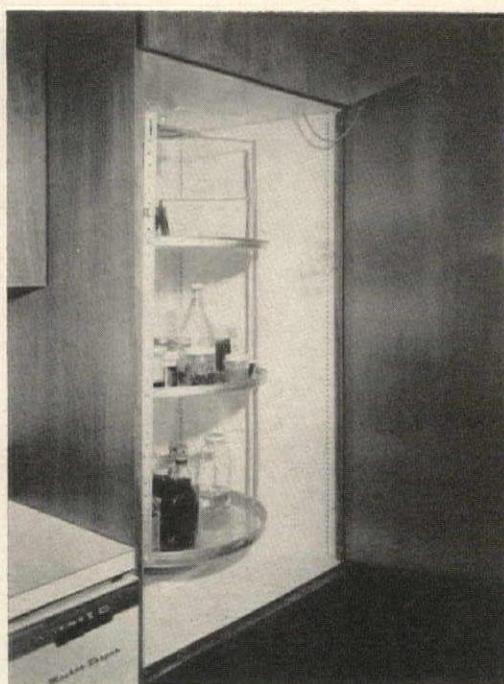
You can adapt these ideas to your own work space



TWO-LEVEL COUNTER has stand-up section for baking, buffets; free-form table for meals, planning. Top is Formica. Architects: W. and G. F. Keck. Owners: Mr. and Mrs. Ogden White.



CHOPPING BLOCK TABLE on casters, scaled to fit under counter, makes valuable supplementary work surface. Architect: Wm. R. Stephenson. Owners: Mr. and Mrs. Albert Parvin.



TIERED LAZY SUSAN hung from top of wall cabinet, *above*, replaces shelves, gives easy-to-reach storage for supplies. Architect: Clifford Conly Jr. Owners: Mr. and Mrs. B. Dohrmann.

MOBILE TABLE for sit-down chores has maple top, walnut base. Peelings pushed through hole fall into garbage bin. Designed by Paul Decker. Owners: Mr. and Mrs. Joseph Brickman.

JEFFERY



Too pretty to put away

servers from Denmark are so exciting in their looks, materials and what they can do for you 365 days a year that we had to concoct new words to describe them. To wit: "trencher-trays" and "termo-tureens." All are painted in H&G colors with plastic so

they can be used for food. The trays are deep enough to hold, say, a great mound of lobster salad, and they have lipped edges so you can carry them from kitchen to terrace without a qualm. Trencher-trays come in three shapes loosely labeled round, square and rectangular, though the words seem pedestrian applied to these unique objects. The termo-tureens are insulated to keep three quarts of anything piping hot or chilly, and have built-in handles for easy carrying. What's more—after the party is over you can put both trencher-trays and termo-tureens to work in a million ways all over the house. Their fabulous colors and shapes and their impressive scale (rectangular tray is 28 inches long from end to end) make them spectacular containers for flowers, or for other gay arrangements like the ones on pages 52, 53.

The whole group, dubbed "Festivaal," is from Dansk.

On the opposite page:

Zakouska (Russian smörgasbord) is served on two tables. A sunburst of trencher-trays in all the colors "Festivaal" comes in—H&G's Marigold, Tangerine, Regal Purple, and Antique Gold, blue, green, and black—holds (clockwise from plates) chicken galantine and pâté, assorted salads, caviar with chopped egg and sour cream, breads, lobster mayonnaise on rice salad, cold meats, herring salad with onion and cucumbers. Food can be prepared in advance (except for salads with mayonnaise and wilted garnishes) and stored in the freezer in trencher-

trays covered with foil. The table on the deck is set with termo-tureens of hot soup, iced bottles of vodka and beer.

Jackson Internationale "Sparkler" china designed by Paul McCobb; Dansk "Kongo" flatware; Val St. Lambert "Empire" crystal. House in background designed by Edward Barnes; landscaping by James Fanning.

Continued

The four fantastic shapes in Dansk's "Festivaal" Group





1. LUNCHEON FOR TWO under the trees takes a festive turn when you serve it on trencher-trays in H&G's Regal Purple and Tangerine. Woven rattan food covers are a good fit for trays. Further amenities: round straw pillows to perch on.

2. SOUP SNACK on the terrace can be carried hot or cold from the kitchen in the termo-tureen which leaves room on the tray for mugs. Here an iced cucumber soup to be ladled into white mugs looks cool and tempting in an Antique Gold termo-tureen set on a matching round trencher-tray. **3.** THE MAKINGS OF DRINKS are packed with ice on a self-service tray: carafes of iced tea, martinis, Campari, white wine, glasses and garnishes—orange and lemon zest, strawberries, sliced lime and cucumber, rose geranium—to be added at will to your favorite potion.

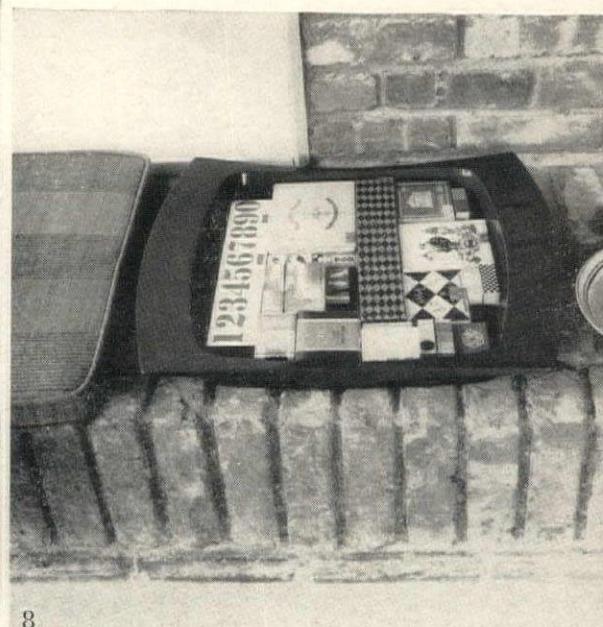
4. MASSES OF DRIED FLOWERS in termo-tureens make wonderful decorative accents not subject to the ravages of time. You can stow away the flowers when you want to use the tureen for serving food, reassemble them when the party is over.

5. A FAMILY OF COLORED CANDLES on trencher-trays sheds all the light you need for a supper party outdoors, is festive, too. Fat candles will stand by themselves, but it's a good idea to line trays with freezer paper to catch wax. Here, a third tray is filled with masses of daffodils and little white chrysanthemums, secured in Oasis (water-retaining plastic foam you can get at your florist's).

6. A CLUSTER OF PAPER PARASOLS in a Styrofoam ball set in a termo-tureen makes an amusing centerpiece for a table indoors or out. **7.** POTTED PLANTS packed into termo-tureens with peat moss look pert lined up by a window. You might try packing clumps of tiny plants like ageratum in a trencher-tray for a growing centerpiece. (Termo-tureens and trencher-trays to be used as planters should be lined with freezer paper.) **8.** CIGARETTES and matches in decorative packages make an attractive and useful mosaic arranged in the square tray. Tray *et al* would be a good hostess gift. **9.** PICNIC FARE in termo-tureens can be stacked and carted in fishnet. Tureens might hold a hot stew, a crisp salad, and dessert.

● Herewith more suggestions for what you might do with your trencher-trays and termo-tureens: Try a wall arrangement of trays hung from perforated board, so you can enjoy looking at them all the time, get at them easily when you want to use them for serving. For party fun, hang the trays by colored cords, like swings. For a children's party you could fill them with favors, candy; for your own dinner parties you could pack them with flowers in Oasis.

Party servers too pretty to put away

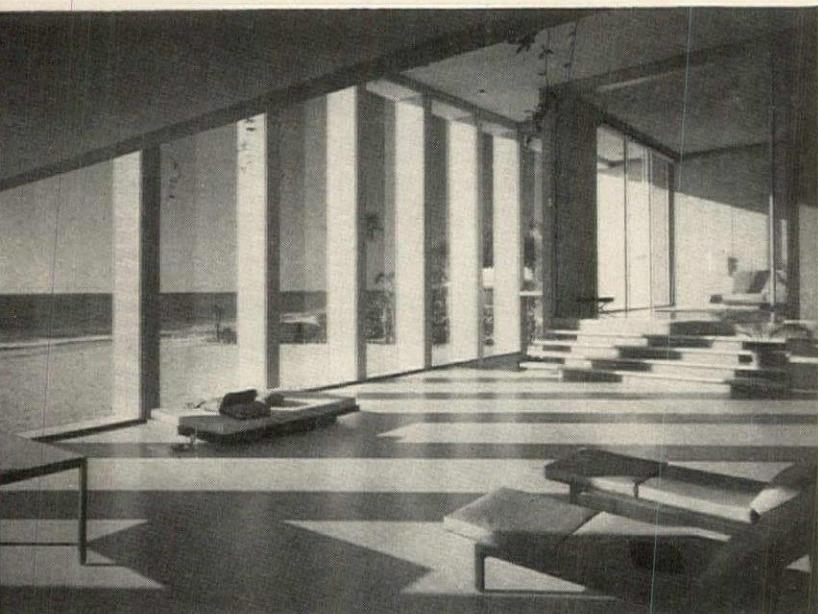


For shopping information on pages 50-53
please turn to page 101.

What makes a house romantic?

by Joseph Hudnut

*Dean Emeritus,
Harvard Graduate School of Design*



RENAISSANCE RHYTHM IN MODERN GUISE: THE F. A. DEERING HOUSE DESIGNED BY ARCHITECT PAUL RUDOLPH AT CASEY KEY, FLORIDA. H&G WILL PRESENT THIS HOUSE IN DETAIL IN A FORTHCOMING ISSUE.

Once upon a time I asked my class in architecture—I was then a professor in Columbia University—to design, each after his own conviction, a house for a sculptor. The site, as I described it, was uneven and comprised two hills separated by a ravine.

One of my students placed the sculptor's house on one of the hills, his studio on the other. "I do this," he explained, "so that I can build a bridge over the ravine."

I liked that irrational rationality. It seemed to me that my student had already understood the mission of architecture. He had grasped the meaning of romance.

Our American houses are the most comfortable in all the world. They are built, and with no lack of skill and understanding, for habits and preferences peculiar to ourselves. They afford

every reasonable facility for agreeable shelter and environment. They are places in which we delight to live, to work, to play, to relax, to eat, to sleep and to entertain. But they are rarely architecture. They will not be architecture until we have added to them the bridge that leads to the kingdom of the imagination—until we have added romance.

I define as romance all that a house might tell us beyond the fact of its efficiency and its economy. I include in that word all of those values which are lent by the imagination. I include the magic which lies in the idea of shelter and in the idea of the family—together and apart from the world. I include those intuitions of happiness which lie in the adventure called love and the sense of human destiny which is inherent in the companionship of children. All of these values are, or ought to be, neither extraneous nor accidental in the architecture of a house. They ought not to be added on as aesthetics are added to a work of engineering but should be intrinsic elements in whatever idea a house may express. Fused into the actualities of space and structure, romance should irradiate our houses as—wherever you find it—it irradiates the world.

We all know, of course, that a sense of love and adventure and human companionship sometimes inform the most desolate of houses and the most tiresome of architectural conformities. Sometimes a remembered experience, an image from our past, may surround a house like a halo of happiness, quite independent of its form and material. But we need no erudite psychology to tell us that architecture has little to do with these associated values. They are individual, personal responses, not properties of the house itself. Architectural values originate in the pattern of a house when by our art we have placed them there.

The Swiss-French architect Le Corbusier, whose work may with justice be called the most pervasive influence in today's architecture, once described his ideal house as a machine to live in. He did not intend this aphorism to be a total summation of design in a modern house. He meant nothing more recondite than that a house should be adapted to the uses for which it is intended; that its form should be consistent with a contemporary science of structure and the nature of modern materials—with the nature of steel, concrete, plastics, plate glass, aluminum. He meant that a modern house should acknowledge the presence within it of electric lights, telephones, automobiles, circuit lighting and radio. He did not intend to exclude from a house the expression of those emotional values which, again and again, he describes as the substance of architecture.

The influence of Le Corbusier has been liberating and invigorating. Like a cold wind from across the sea it has blown from our architecture cant and pretense and frivolity. Like a ministering angel it has brought into our houses an increase of comfort, a new convenience and a new visual delight. But we are sometimes too resolute in these matters. We have become so confident of logic in planning, of our technological excellence, of our practical good sense that we often overlook the more essential con-

tribution that architecture might make to a house: the unfolding of that joy in living which I have called romance.

Our houses are too insistent on their modernity. Their inventions—their plate glass, flat roofs and shadowless walls—come between us and that which they might tell us. Their nonconformities crowd from our perceptions the values that might give them significance. They are (sometimes) like acrobats demanding applause from a perilous trapeze. Their cleverness contravenes that modesty which is as becoming to a house as to a gentleman.

We ought always to be on our guard against cleverness. People are too apt to conceive modern architecture as an art of eccentricities. And certainly there are architects of reputation whose work lends justification to that misconception. I will allow eccentricity to those who are eccentric but we must not mistake acrobatics for romance. Nothing wears out so fast as novelty. Nothing bores us so soon as cuteness and personal fantasy. Nothing is more unhappy than a happy thought the day after. That corner window which was all the rage twenty years ago, those excesses of piles which lifted our houses from their firm foundations, that stairway glazed in from top to bottom in which we scrambled up and down like squirrels in a cage, those extremes of glass block, cantilever and plywood—such tricks and complexities prohibit that simplicity (I do not mean naïveté) which is the wide avenue to romance in houses.

Romance is a universal term, congenial to all architectures, and must not be labeled either modern or traditional. It is quite as distressing to smother a house with the impertinences of history as to overburden it with contemporary invention. There may still be gold in Colonial houses, but not if we overstep the modesty of that gentle style. To affect an unswerving devotion to the appurtenances of Colonial Williamsburg soon becomes a pious make-believe. A house built on such a foundation will not satisfy us very long. True romance is the discovery of beauty in reality, the fusion of something ideal and infinite into things that are actual and finite. Romance is not an escape from reality via masquerade. We are soon glad to escape from that escape.

We must beware of sentimentality—a term which implies a susceptibility to sentiment so great as to overcome good sense. When, for example, we are moved to tears by a thatched roof leaning against a great stone chimney—as in a Christmas card—that is not romance but sentimentality. When we build in our modern kitchen a high, deeply recessed fireplace of brick, complete with Dutch oven and skillet on revolving bracket, and hung about with oddities of copper saucepans, that too is sentimentality. These are saturations of silliness.

We must be careful also not to confuse romance with romanticism—a term which describes a doctrine of design. When, for example, we believe that only medieval churches are Christian churches, that is romanticism—a doctrine of the Gothic Revival. And when we believe that the preparation of a meal is not an art but a science, that is a kind of modern romanticism. No

amount of streamlining, antiseptic enameling and mechanization will turn the ancient art of cooking into a technology. An artist, whether painter or cook, loves to see about him the tools and materials of his craft. A good kitchen is a good clutter.

To me the most romantic of all modern houses are those which continue the Renaissance. I do not mean those houses which revive the architecture of humanism with pilaster, dome and cornice but those which recapture in a gentle and reticent formalism their age-old reassurance of human dignity.

In the architecture of the Renaissance the prime requisite was a harmony of simple geometric shapes—usually rectangular in nature—and set in space. The respect of the Renaissance architect for craft and for truthful exhibition of structure was genuine but it did not overcome his need of form. And in a modern house a similar harmony of shapes sometimes expresses eloquently the spiritual harmony which is enclosed.

The Renaissance architects also made a frequent use of symmetry—a device which gives balance and therefore quietude. They often relied upon firm horizontal lines to link together the elements of a façade and in that way to suggest a unity of human relations within.

Still another color on the palette of the Renaissance architect was rhythm, a term which implies a movement, or sequence, in the act of perception. We do not see a building all at one time but follow its pattern with our eyes over a brief period of time. That way of seeing gives vitality to a design. The noble peristyle which architect Paul Rudolph built at Casey Key, Florida, for Mr. F. A. Deering is a good example of Renaissance rhythm in modern guise: a row of great piers built of white silicon (a fine cement) divides a patio from a wide beach and the infinity of the sea.

A house is not less modern, not less romantic, if its lineaments have in them more Palladio than Bauhaus.

A romantic house never calls attention to itself. It reveals its inward secret in unpretentious walls, in its proportion and line, in its untroubled silhouette. It is integrated to its site, it is congenial to lawn and trees, but it is nonetheless inward-looking—as if guarding something precious and beautiful.

When you build a house you must look within yourself for the idea to be expressed. There form and material must find their significance and their vitality. Your house must be like you. If you are a faery prince build a palace of colored marble. If you are a predatory giant build a castle of rough-hewn granite. If you are a witch build a cottage of gingerbread. And if by chance you are a dweller in Suburbia build a suburban house with the materials which our wonderful sciences have placed at your feet. Then let your walls rise in such a way as to tell us that sweet story which, relived a million million times, is yet forever new. I mean of course the story of love in marriage, of happiness in children, of true hospitality—and all the joyousness which these have brought into the world.

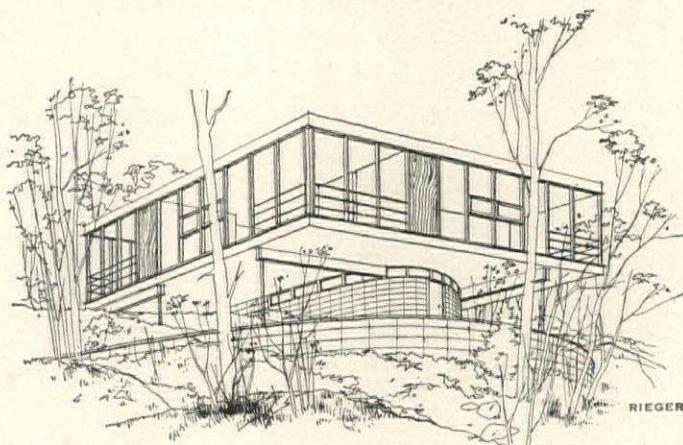
Houses that enliven reality with romance

A house that kindles a glow in the heart has a magical quality about it—a quality which Joseph Hudnut in his article on page 54 defines as romance. It is a pleasure to report that this satisfying element is gaining new emphasis in house design. You can see it in new houses in which rigidities of style, both modern and traditional, have been abandoned, and the essential ingredient to which our hearts respond—imagination—has been reaffirmed. These are houses which are not only individual and personal but give a lift to the human spirit as well. They do it in diverse ways as you will observe in the five houses which follow. In some, indoor and outdoor space is interwoven in a fresh fashion which is truly exhilarating. The houses are so well integrated with their sites they cannot be imagined in another setting. In other examples, the walls and roofs enclose rooms of such delightful form and shape that the satisfaction of space itself provides more lasting interest and pleasure than could any applied decorations. Finally, good line and proportion dominate the designs and honest simplicity is the keynote of the materials. In a house, these are all virtues which prove richly rewarding to family life. They endure, they improve, they never pall. Delightful and durable, these qualities make romance and reality one.

TREE-TOP LIVING WITH AN INGENIOUS PLAN

**A Peekskill, New York, house
makes imaginative use of space**

- The house is perched in the air like a tree house so all rooms have wonderful views of lake and woodland.
- There are five outdoor living areas.
- House and site are in complete harmony.
- The flexible plan can expand into one room or contract into five.
- The simplicity of design and structure add zest to a young family's informal way of life.



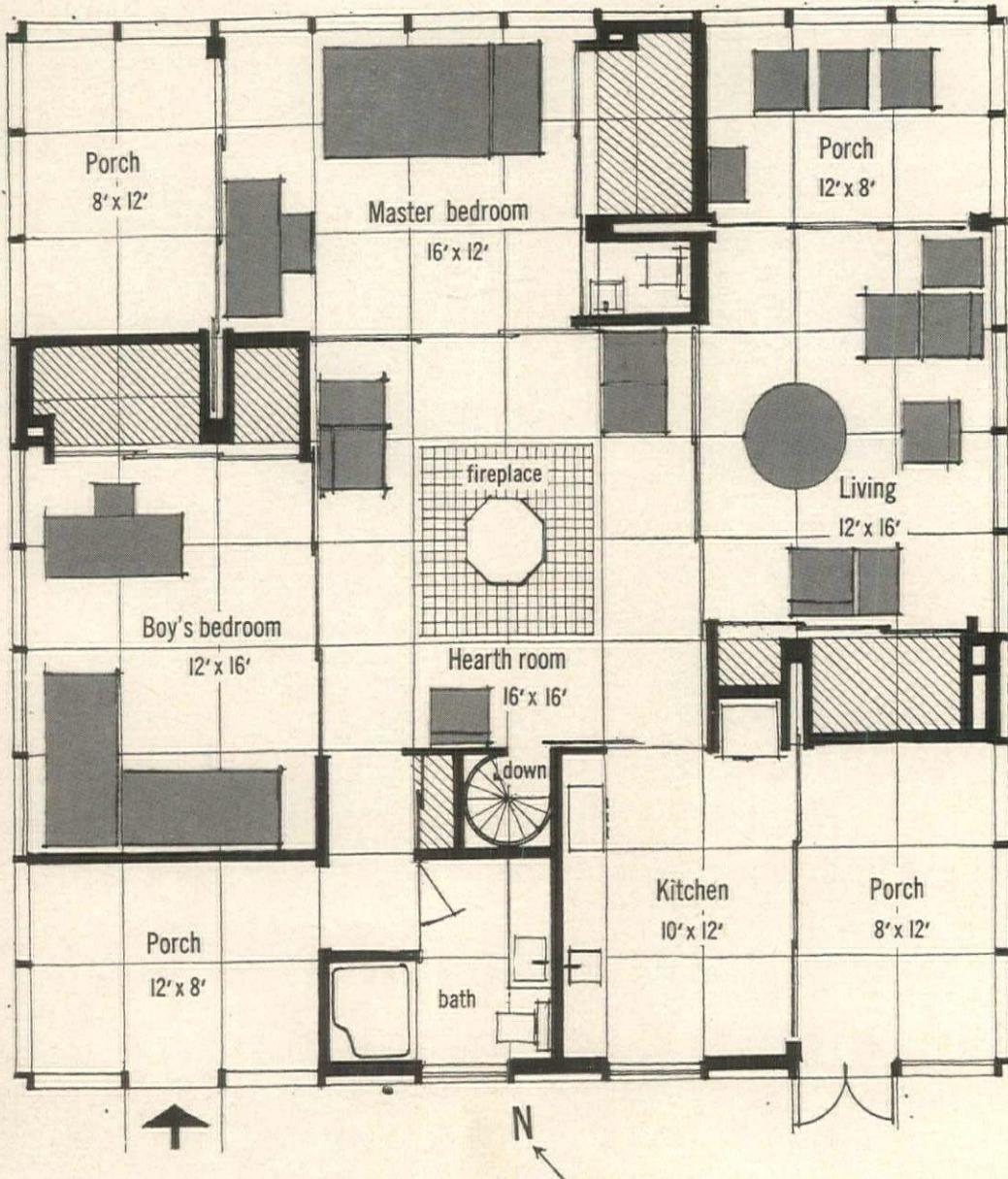
Simplicity and order pervade both the plan and the structure of the house at the *top of the opposite page*. As a result, it offers an exceptional sense of freedom and serenity to the family who lives there all year, a young couple with two small boys. Since the house is virtually hung in the trees it also gives them an enchanting affinity with the outdoors. Enclosed by 4' wide glass panels and plywood, it rises above a steep slope overlooking a lake. A basement level, enclosed by a circular concrete block wall, has a playroom, workshop, storage and bath. But main rooms are on the upper level centering around the hearth room *opposite*. By means of sliding doors this room can be opened up into a space for family fun or entertaining, 40' x 28', or divided into living room and two bedrooms.

Continued



**Rooms open wide to
pleasant porches and to each other
in this five room house**

Spaciousness is an attribute of the plan, *below*, though it includes only 1,600 square feet. If the opaque sliding doors between the rooms and the glass doors of the corner porches are all pushed back completely, the interior is practically one room bordered by glass walls. Bathroom and kitchen, back to back for economical installation of equipment, are, of course, separate. In daily family life, bedrooms are closed off for privacy, the hearth and living rooms are joined. On a winter night the hearth room may be completely enclosed for snugness. Many combinations of rooms are possible. Storage walls 4' deep give generous storage; in the master bedroom the storage wall includes a lavatory.



Flexibility of the interior hinges on the hearth room. The panel doors enclose it, *above*. At top of opposite page, they are pushed aside. When the house is opened up in this way, more than 40 people have enjoyed a buffet or cocktail party there without being crowded. And with only the boys' bedroom closed off, the parents have entertained 20 friends without waking the children. Cork floors and insulated ceilings keep noise under control. The fireplace hood is removable and may be adjusted up and down to control air flow over flames. Colored ceramic tile paves hearth area and four skylights light it.

Variety of views is offered from porches at each corner of the house. The living room and its porch, *opposite page below*, seem to become part of the surrounding woodland as well as of each other when the glass doors are pushed into the wall recess. Additional areas for outdoor living are the brick terrace under the house and terrace near kitchen for barbecues.

OWNERS: Mr. and Mrs. Bowen Sterling

ARCHITECTS: William J. Conklin and

Davis, Brody & Wisniewski

LOCATION: Peekskill, New York

SIZE: Upper level, 1600 sq. ft.

Lower level, 450 sq. ft.

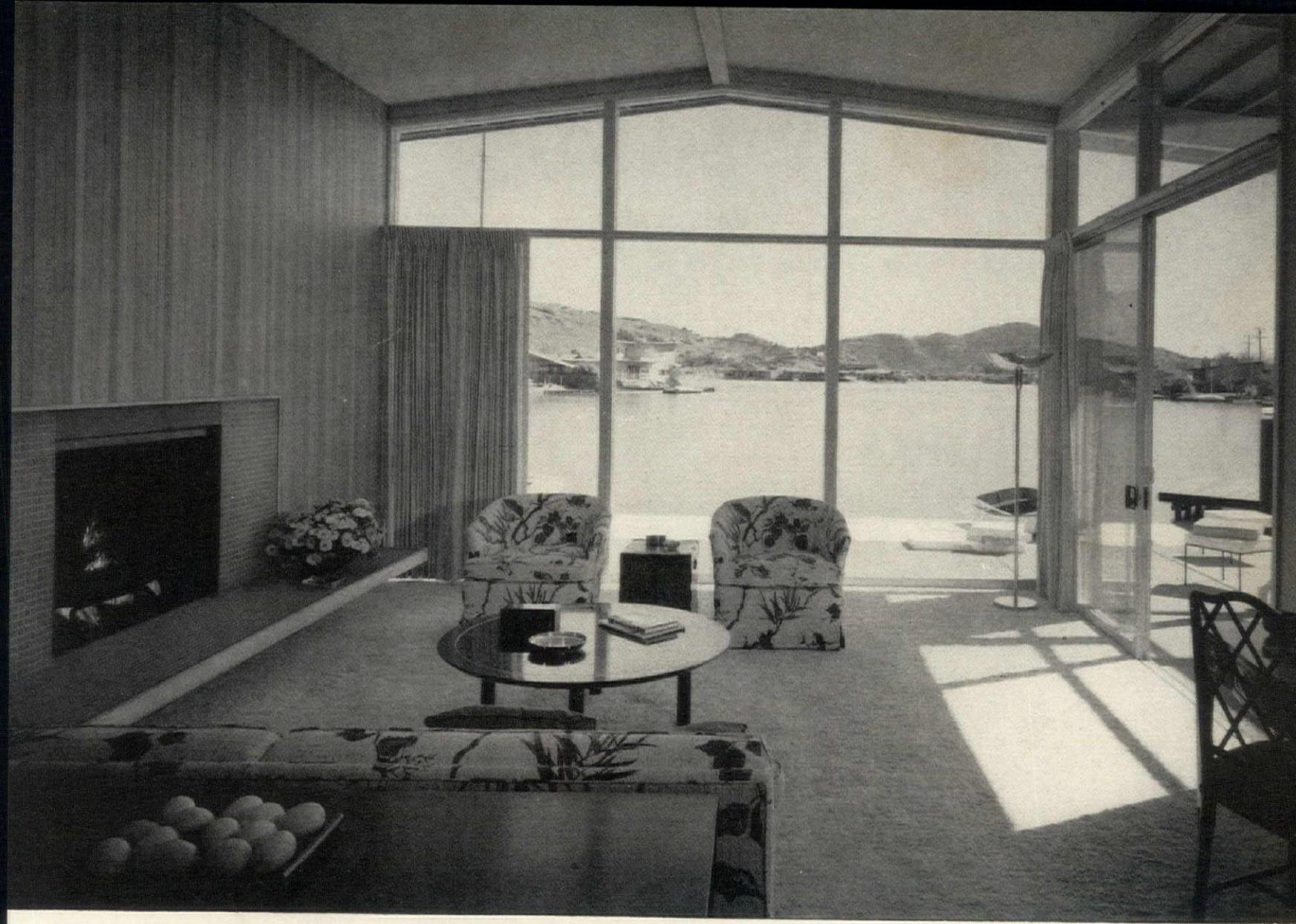
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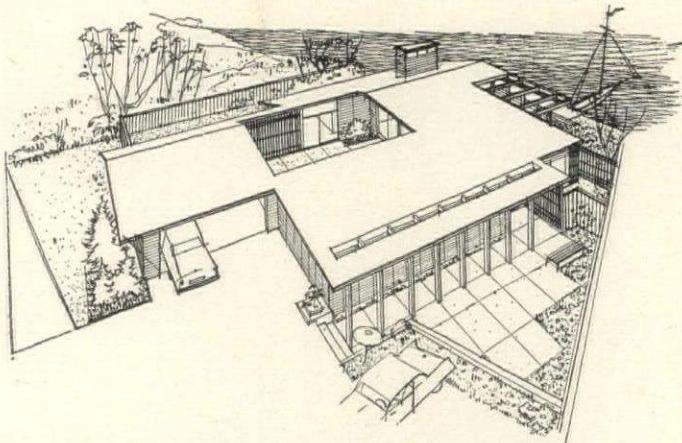


MORLEY BAER





HOUSES THAT ENLIVEN REALITY WITH ROMANCE *continued*



The satisfaction of space itself is one of the pleasures of the living room *top of page*, with a broad view across lagoon through two glass walls. The fireplace wall is white Appalachian oak, the fireplace itself, framed with ceramic tile panels.

Rhythmic lines of posts, framing and low-pitched roof, *top of opposite page*, create a quiet "untroubled silhouette" that seems to suggest contentment within. The roof over the living room, which projects at the front of the house, extends several feet beyond the walls; then its framework continues at the sides like a trellis over the pebbled terrace. At the left is an outdoor dining area with direct access to the kitchen; at the right, a more secluded spot outside the study.

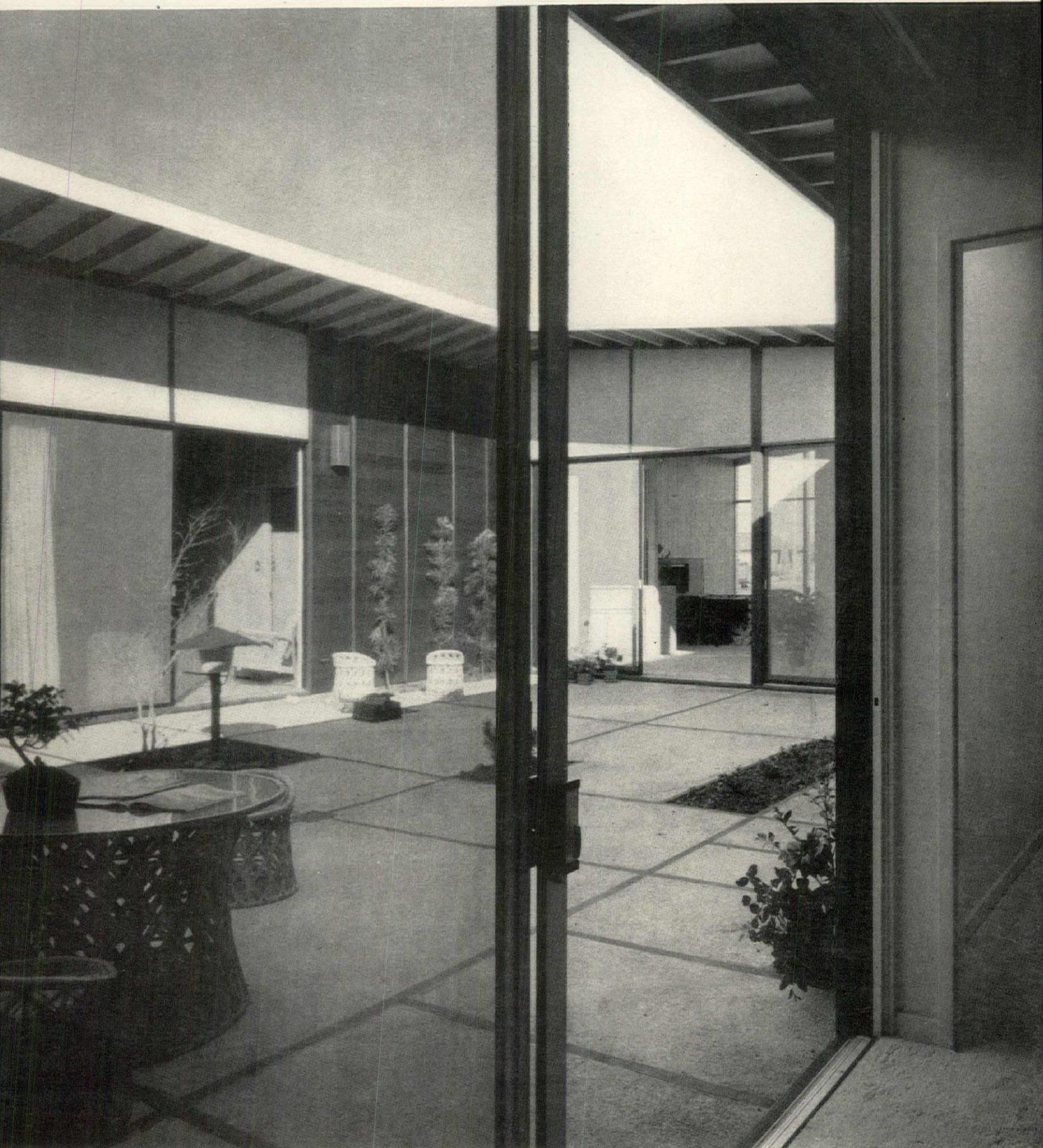
The carefree spirit of the whole house is expressed by the dining-kitchen which the owners and their two sons prefer to a formal dining room. A storage peninsula divides the sunny dining area, *opposite*, from the work center to the right of it.

SECLUSION AT THE WATER'S EDGE

A house in Belvedere, California, looks out on a lagoon, inward to a sheltered court

- *The house has a carefree, holiday quality though the owners live in it all year round.*
- *It seems to float on the water like a house on a Venetian canal.*
- *It offers a choice of two kinds of outdoor living —on a waterfront terrace or in a secluded court.*
- *Radiant heating extends the season for courtyard living.*
- *Each room has direct access to the outdoors.*
- *Textured exterior walls quietly guard seclusion and conjure up the prospect of happy surprises within.*

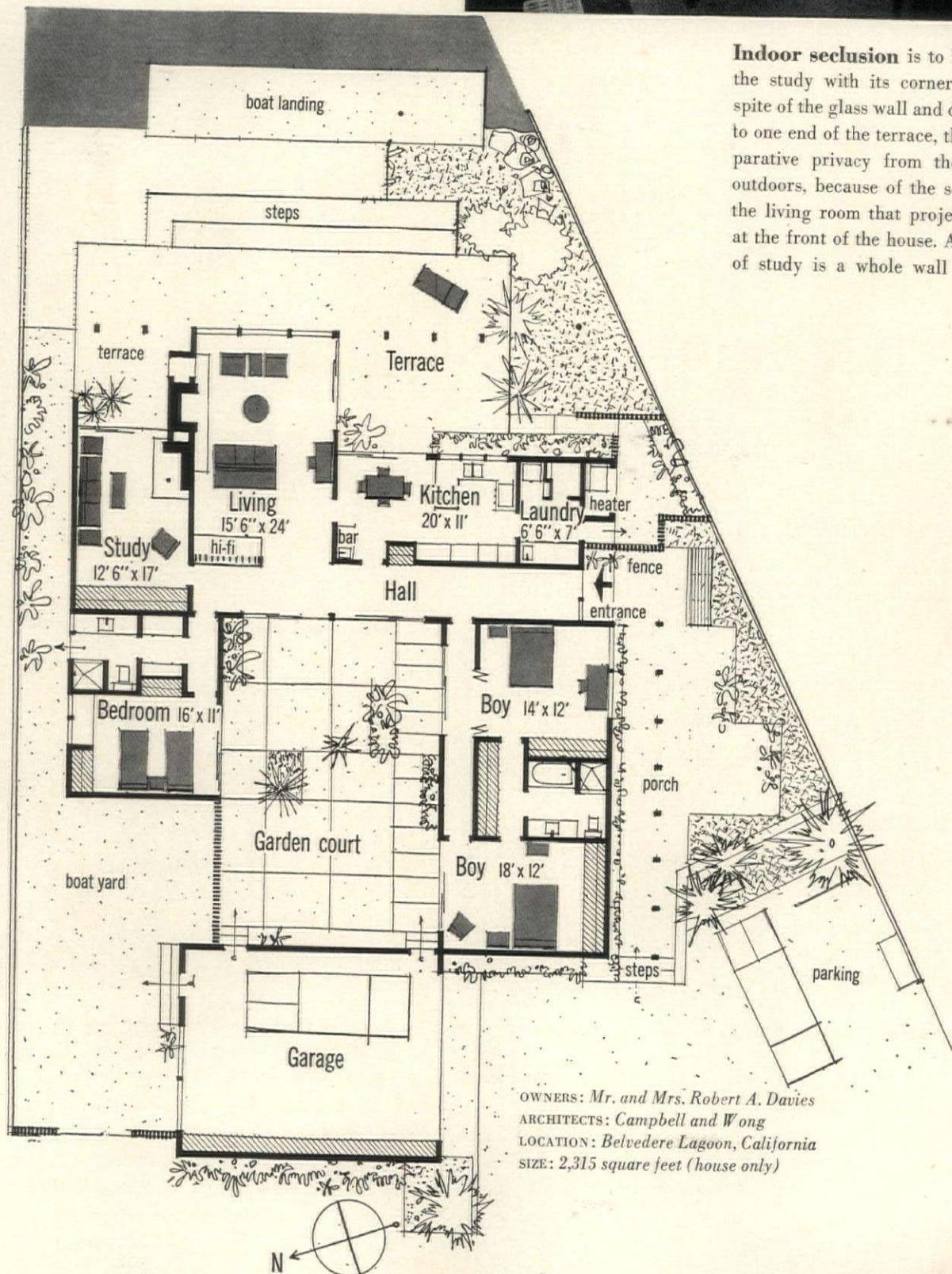
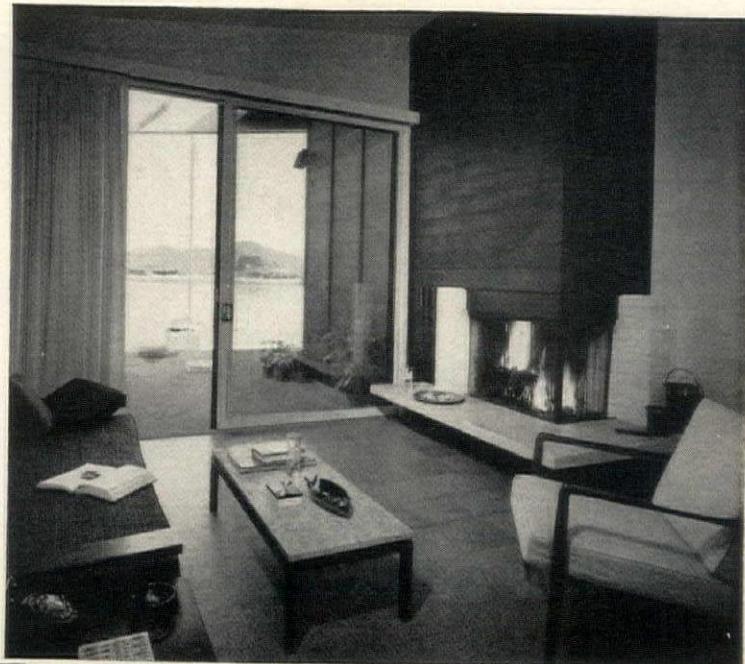
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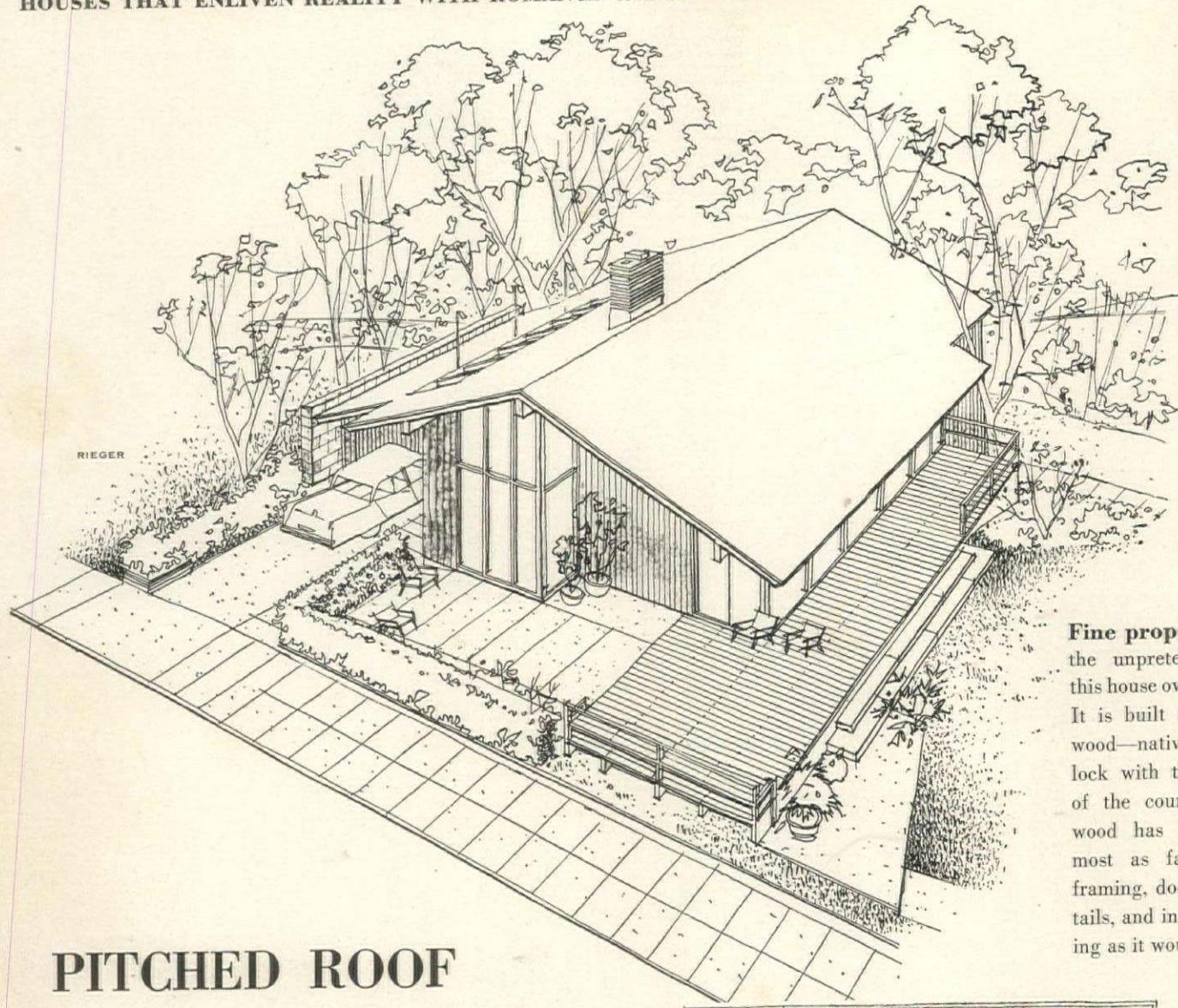


**"A romantic house . . .
is inward-looking"**

The secret heart of the house is the garden court, a sheltered contrast to the outside terrace by the water's edge. The privacy of the court is guarded on all sides, partly by a wall, partly by the house itself. Yet the glass doors, the patterned concrete floor and the planting help to create an open, rather than boxed-in, look. With radiant heating the courtyard can be used much of the year in the mid-California climate. Behind glass wall at left is master bedroom; behind the one at far end, the living room. The textured wall in between, like the outside walls of the house, is horizontal redwood boarding, stained black, with battens at three-foot intervals.

Indoor and outdoor space is interwoven in a fashion that makes use of every inch of the site, as you can see by the plan below. It provides privacy where essential, openness where it is most desirable. Every room in the house has direct access to outdoors. Yet not a single window looks out on the street from which you can see only the solid walls of the garage and the end of the boys' bedroom wing. A long covered walk leads from an off-street parking area to the front door. On one side of hall that divides house are study, living room and dining-kitchen, all with glass walls facing the lagoon. On other side are the bedrooms, all looking out on the court.





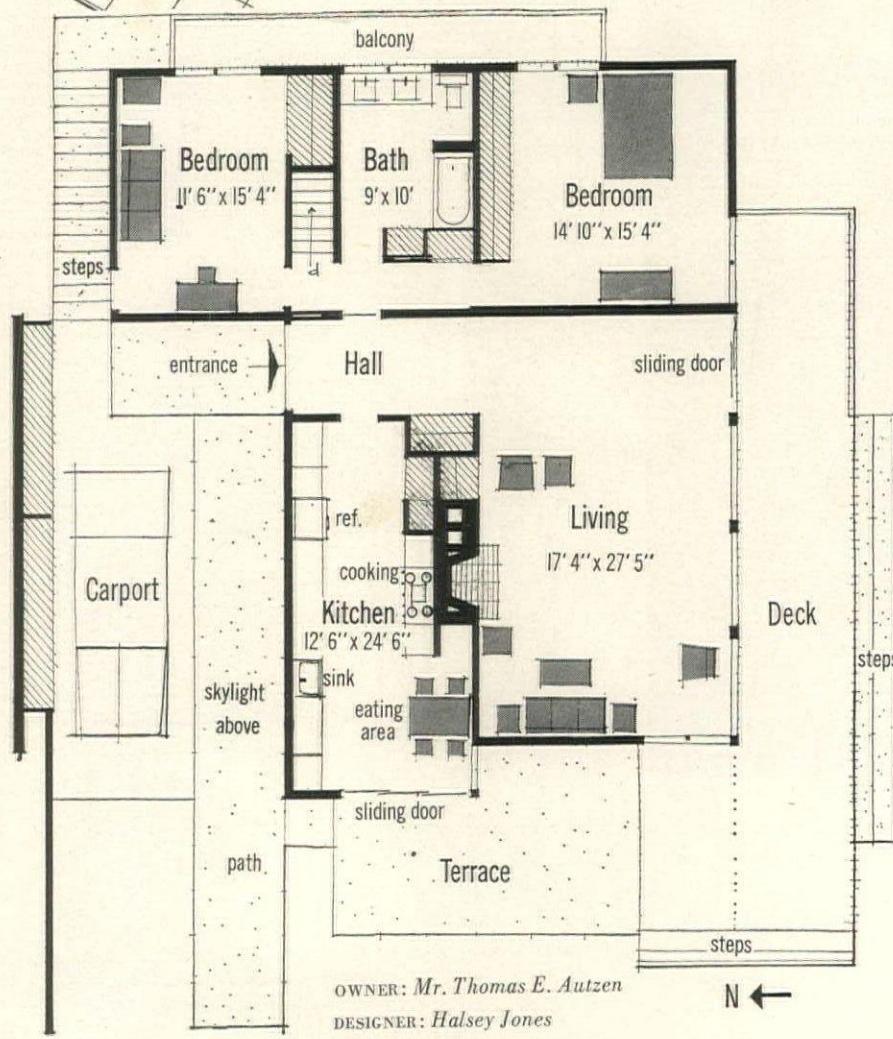
PITCHED ROOF ON A HILLTOP

A Portland, Oregon, house
expresses an appealing domesticity

- The richness and warmth of the cedar walls of this house reflect its rustic Northwest setting.
- The meticulous treatment of the wood gives the house a cabinet-work quality.
- Skylighted carport makes a handsome entrance.
- Bas reliefs in door add art to architecture.

The broad sweep of decking and terrace plus a balcony add spaciousness to the remarkably compact plan and extend the living space of every room when weather permits. The main living areas are on the sunny, wind-screened side, and a glass panel at the corner of the kitchen gives it a southern exposure, too. You approach front door of house through the carport, under a row of skylights (see opposite page). Entrance hall divides kitchen and dining area from bedrooms. There are two more rooms and another bath on a lower floor.

Fine proportion dominates the unpretentious design of this house owned by a bachelor. It is built almost entirely of wood—native cedar and hemlock with the rich red tones of the countryside. And the wood has been handled almost as fastidiously in the framing, door and window details, and in the interior paneling as it would be in furniture.



OWNER: Mr. Thomas E. Autzen

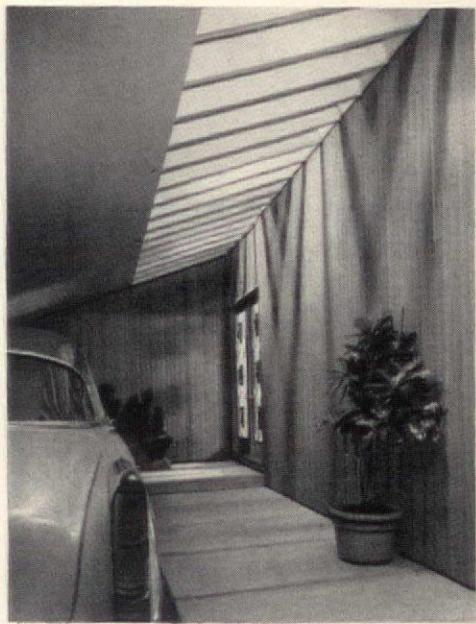
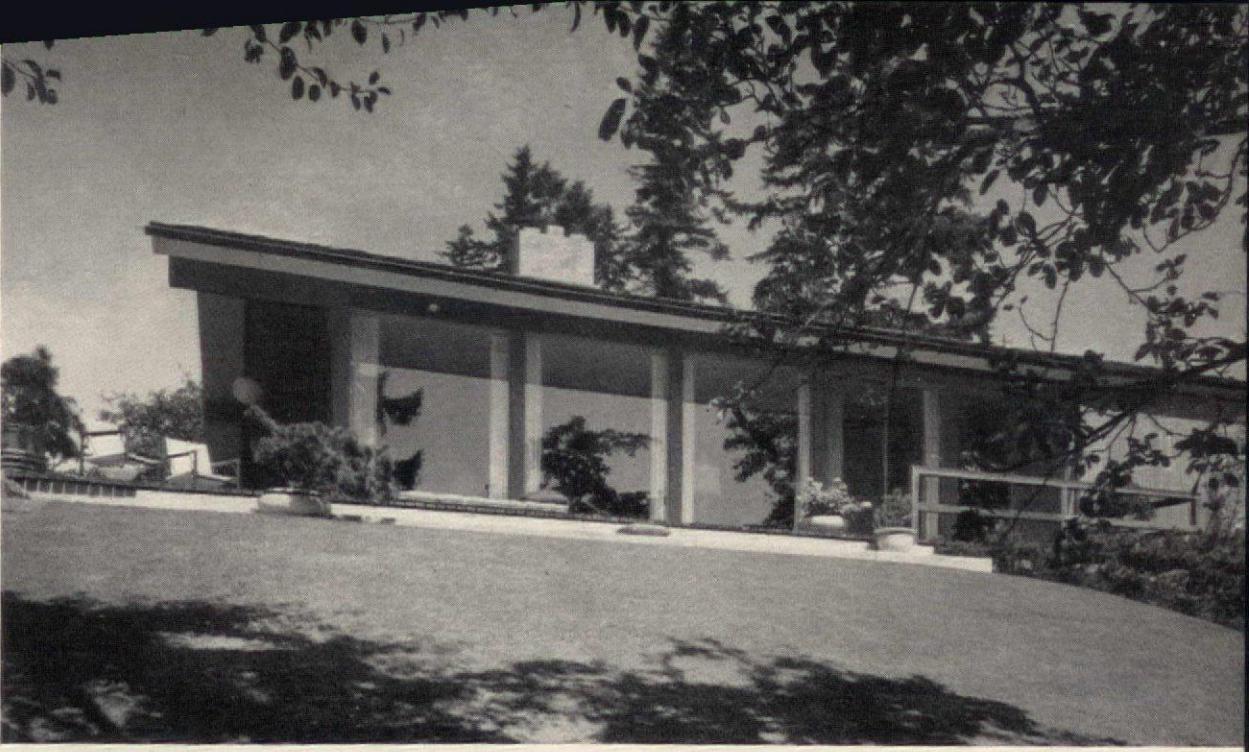
DESIGNER: Halsey Jones

LOCATION: Portland, Oregon

SIZE: Upper floor: 1,600 sq. ft.

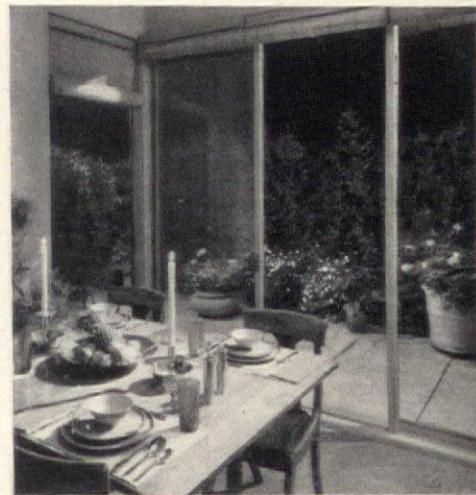
Lower floor: 685 sq. ft. of living space

Integration with the site is so close it would be difficult to imagine the house in another setting. Low hanging eaves anchor structure visually to hillside and pitch of roof repeats the gentle slope. At right, where land drops off sharply, house is two stories high. Bedroom balcony overlooks the terrace below.



Entrance drama is created by carport skylights that filter sunlight by day, roof-top spotlights by night. Translucent panels fit between rafters of roof.

DEARBORN-MASSAR



Sun and shade are abundantly provided by the four outdoor living areas: upper terrace, deck, balcony and lower terrace. Dining end of upper terrace, right, can be merged with dining area of kitchen, above, since they are separated by only a few feet and a glass door.

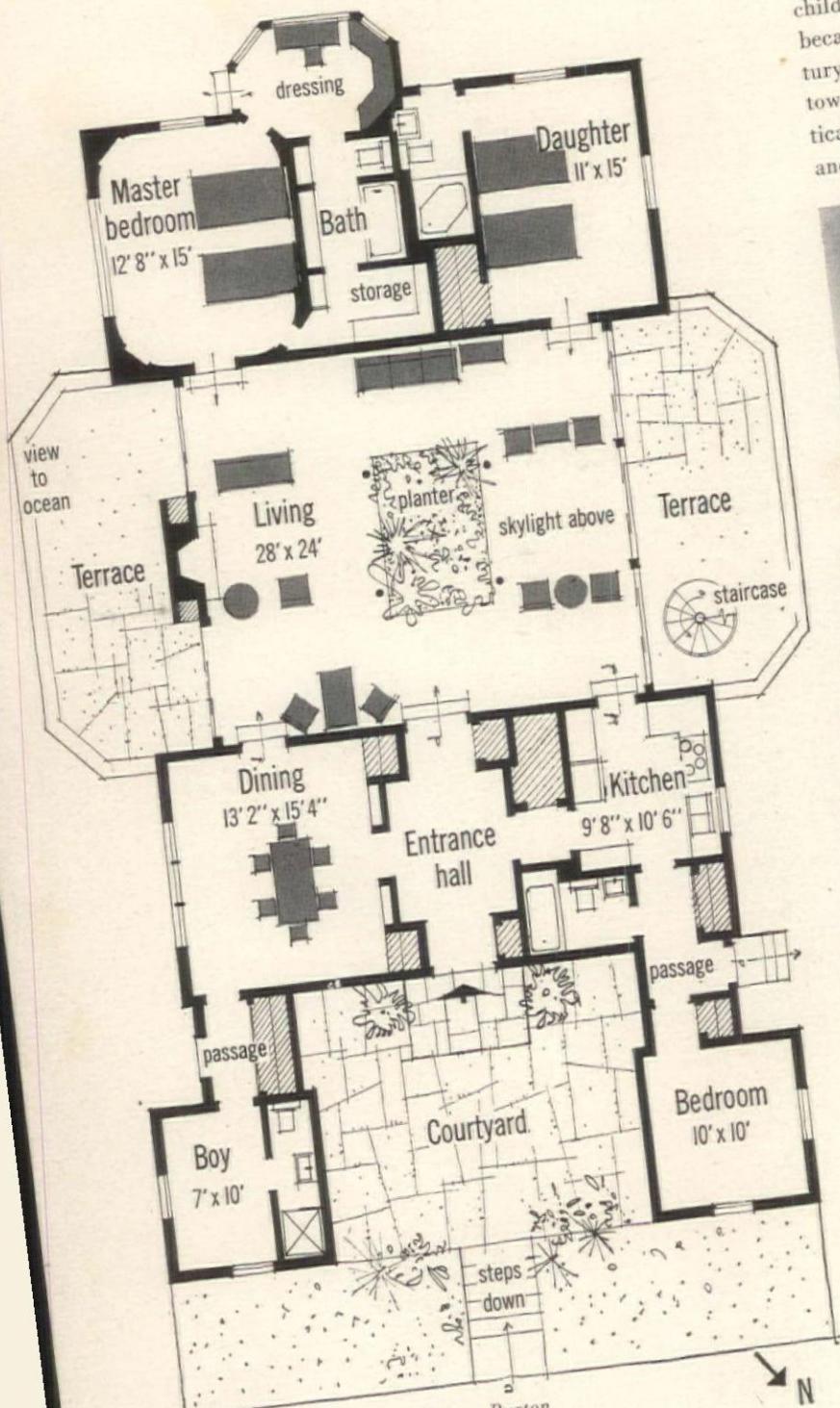
More photographs on page 103



SES THAT ENLIVEN
LITY WITH ROMANCE
continued

FULL-FACE TO THE OCEAN

A house in East Hampton, New York, mixes traditional charm with modern ideas of comfort



OWNER: Mrs. Jane Erdmann Burton
DESIGNER: George Hickey Associates
LOCATION: East Hampton, New York
SIZE: 2,000 sq. ft.
More photos, page 104

- The house with its small towers has the playful spirit of a toy castle raised high above the sea.
- Sliding skylight transforms living room into garden court.
- Spiral staircase turns the flat roof into a sun deck.

Adventurousness is eloquently expressed both by the site of this house atop windswept dunes, *top of opposite page*, and the fanciful elements of its design. Built for a mother and her two children, the house elicits an extraordinary *joie de vivre*, partly because its design harks back to the bucolic flavor of an 18th century French hunting lodge, partly because it is turned full-face toward the sun and sea. The symmetrical plan, *left*, includes identical terraces on east and west sides of living room, four bedrooms and a dining room that is also used as a library and game room.



An intimate quality marks the west terrace, an extension of the living room on the leeward side; its privacy is preserved by a low wall and high shrubbery. The lattice-back, wrought-iron chairs repeat the trellis panels that sheathe house exterior. Spiral stair rises to secret sun bathing deck over living room.

Airy spaciousness of the living room, *opposite*, is due to a happy combination of factors: the uncluttered arrangement of delicately proportioned furniture into peripheral groupings, the coolness of a lush garden, and the sunlight flooding through an overhead skylight and ceiling-high glass walls. The room can be transformed into garden courtyard by pushing button to roll back overhead glass panel and opening glass doors to terrace.



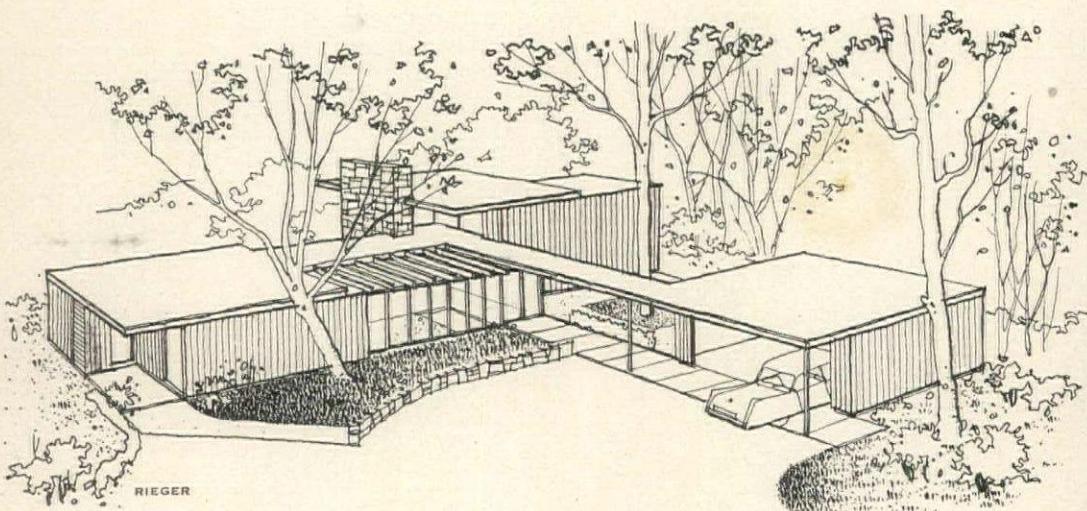
TOM LEONARD



IN THE SHELTER OF TALL TREES

A tri-level house in suburban Chicago capitalizes on its wooded site

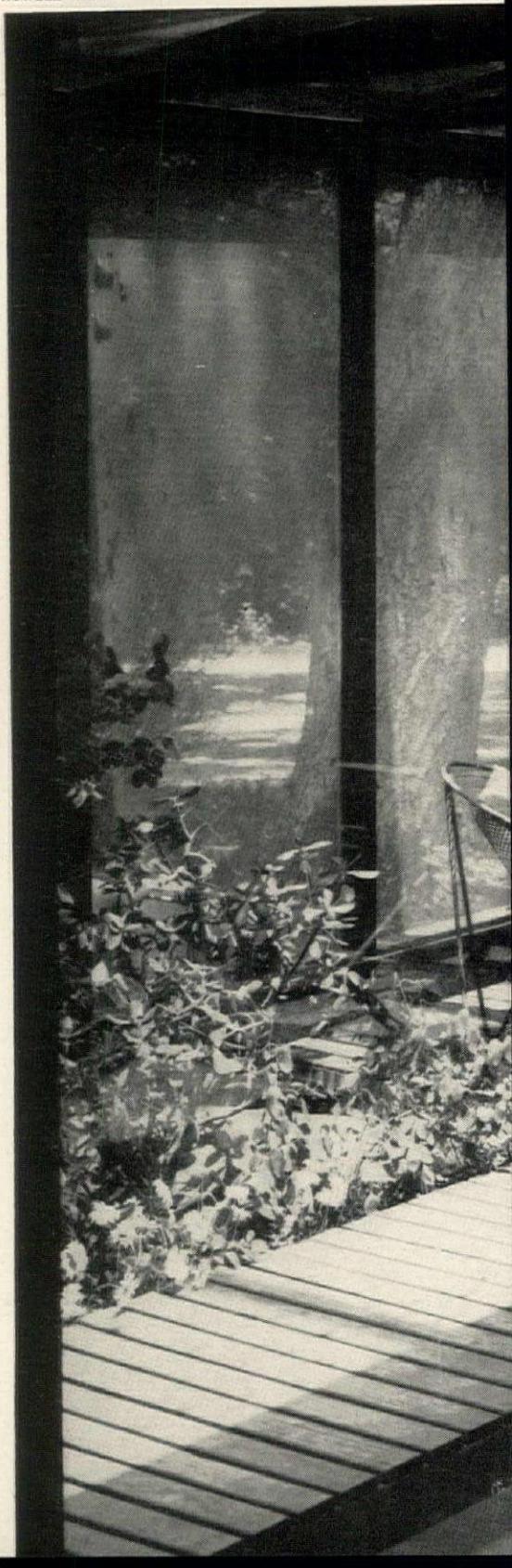
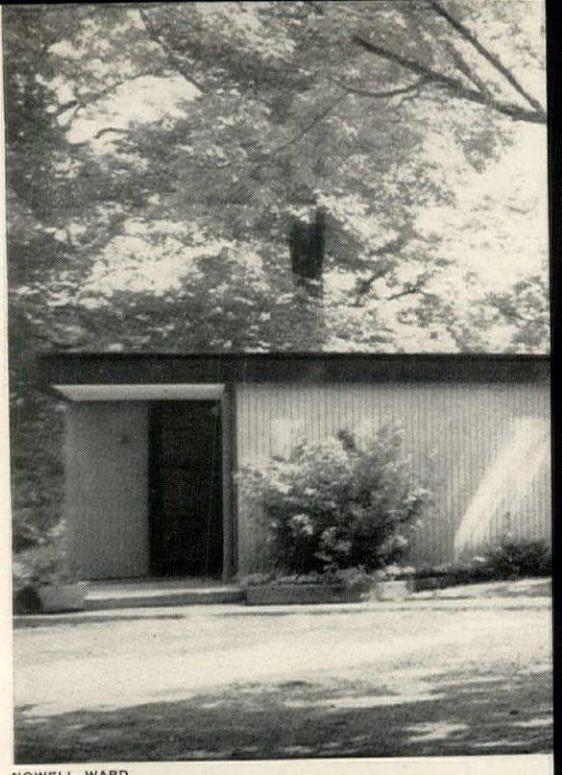
- The form of the house incorporates with dignity three separate levels.
- A central porch, with pool and planting, is like a dell in summer, a greenhouse in winter.
- Serenity and solidity are expressed in the well composed design of the house, its sturdy redwood walls and great stone chimney.

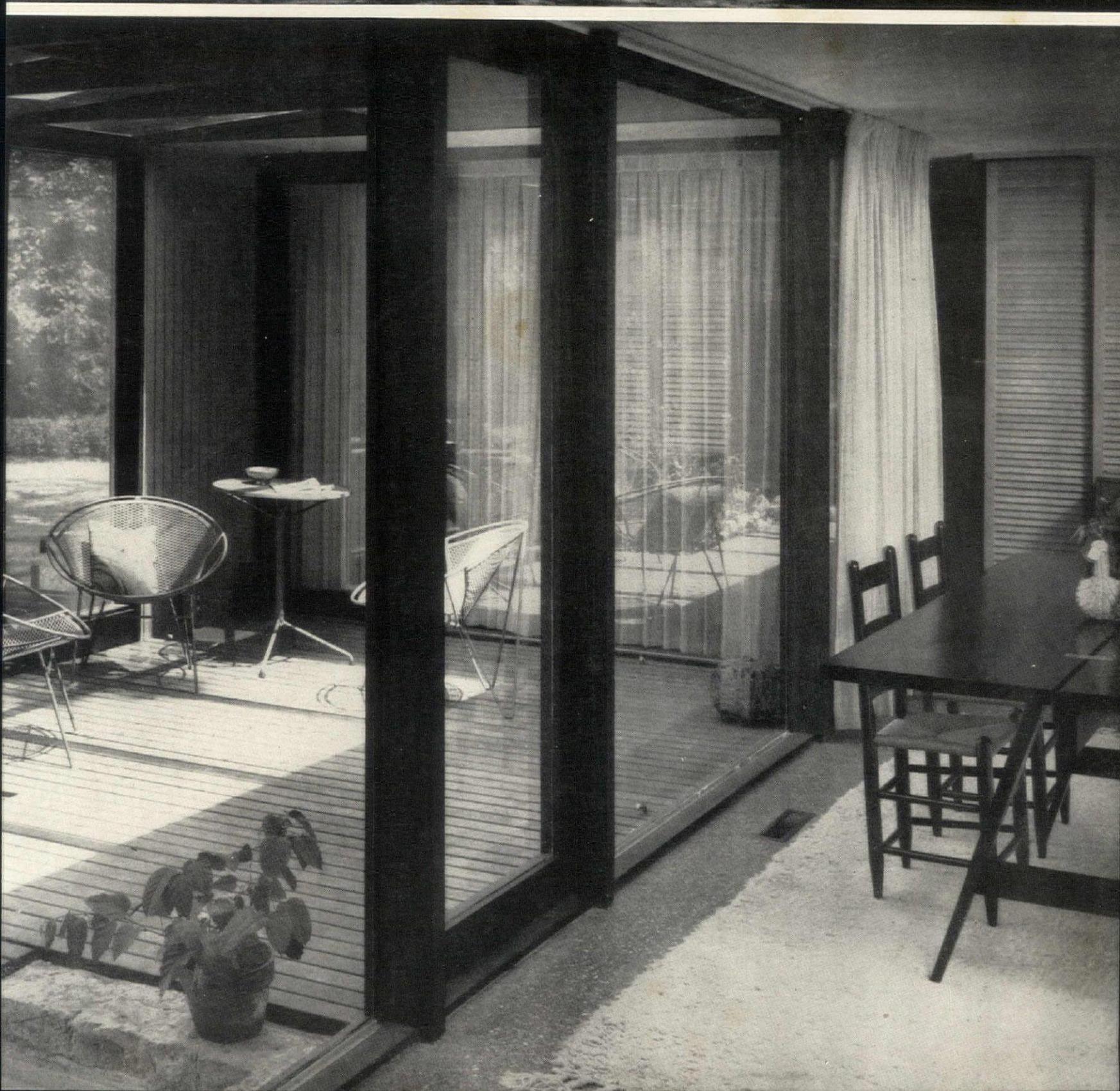
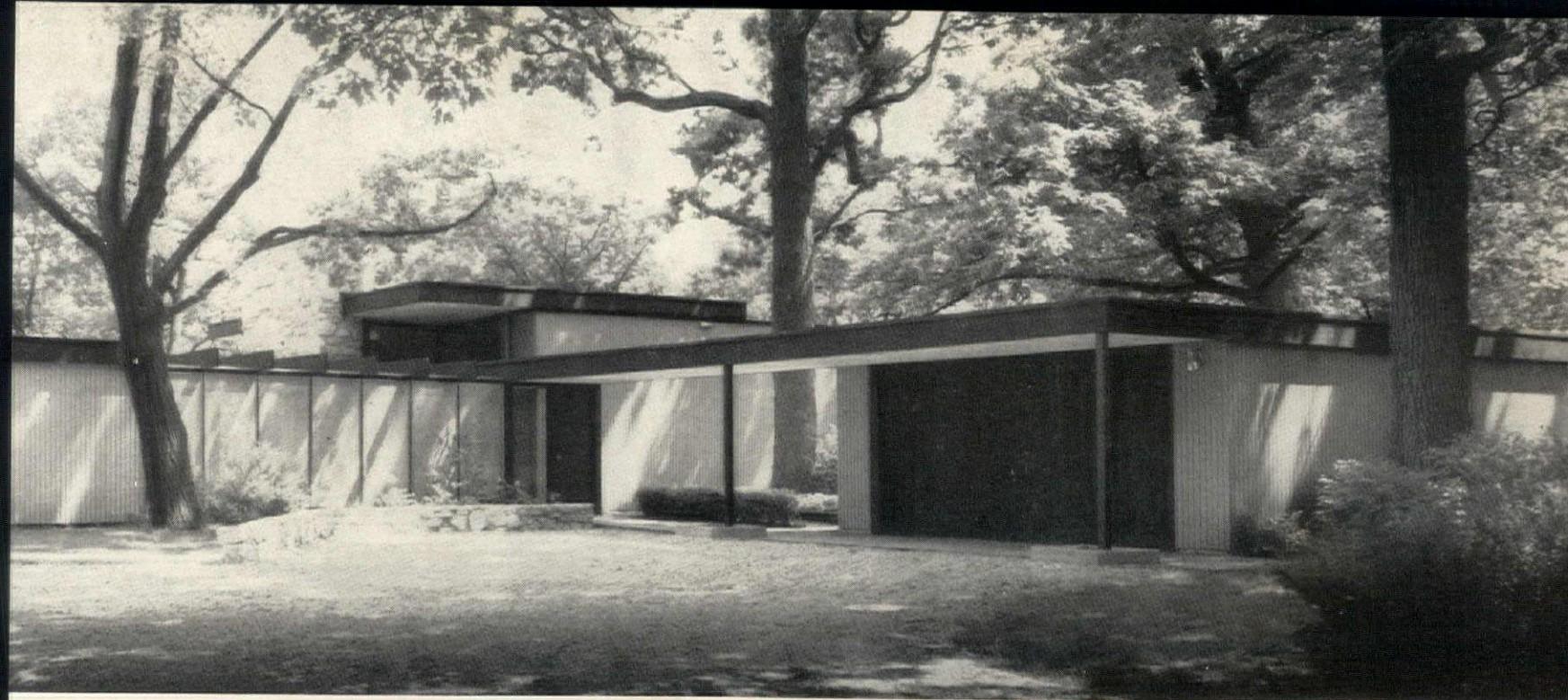


Congenial to trees that dominated the site before construction began, this rambling flat-roofed house, *above and at top of page*, which was built by an architect for his own family, has the mellow settled look you associate with "homestead." From the drive you see the upper, bedroom level as a well integrated part of the overall design which includes the garage joined to the house by a covered entrance walk. The strong scale of the stone fireplace chimney visually anchors the elevated section to the long one-story base; and the wide roof fascia above the vertical redwood siding forms a bold horizontal ribbon that links the house, covered walk and garage and emphasizes the solid, down-to-earth look. All of the exterior trim is painted black.

"The irrational rationality" of the greenhouse-porch, *right*, like the sculptor's bridge in Dean Hudnut's article (see page 54), is the central idea that gives the house its imaginative quality. Set into the heart of the house, the porch is visible from all the main living areas. It is screened, appropriately for the midwest climate, and roofed in clear plastic. In winter, storm sash replace the screens and the porch is heated. Water flows in the pool all year and evergreens flourish in the planter area.

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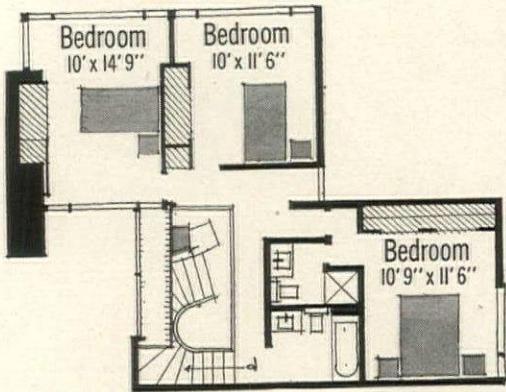




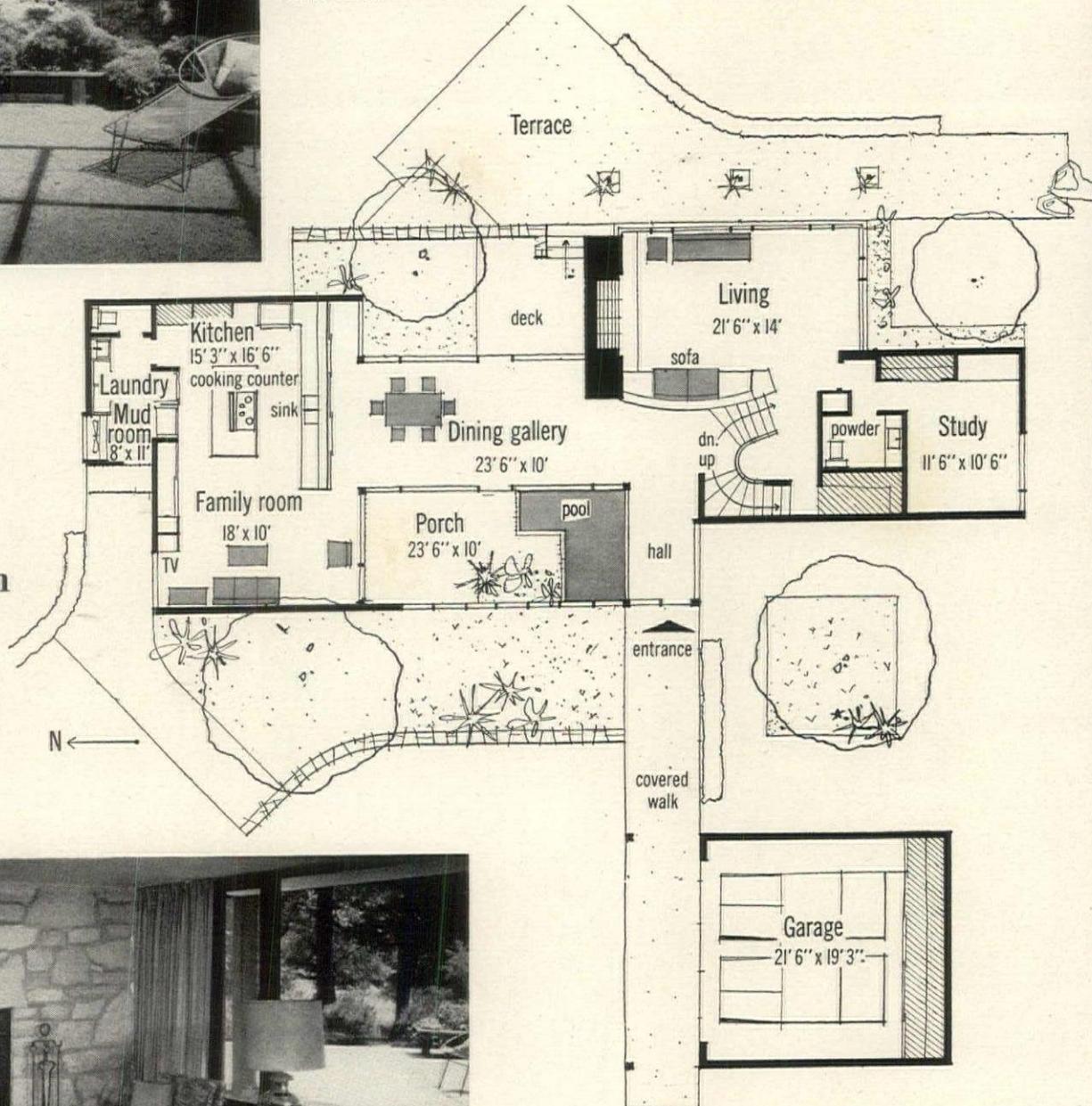


**Indoors and
outdoors are
closely interwoven**

Sunny terrace for open air living is on other side of house from screened porch. From dining gallery, left, a door opens to an uncovered deck from which four steps lead down to the terrace. Retaining wall is built of same stone as the chimney (see *opposite page*). Dining gallery with glass walls on both sides has abundance of light but porch and plants next to the deck obscure view of interior.



ARCHITECT-OWNER: Edward D. Dart
LOCATION: Barrington, Illinois
SIZE: 2,050 square feet



Massive fireplace dominates the living room which has a relatively low ceiling—7' 2" high—designed to create a feeling of intimacy. Through glass wall next to fireplace you look out on covered part of the terrace (see *opposite page*).

Independent areas for family living, entertaining, sleeping are closely knit into the tri-level plan. Entrance hall, dining gallery, porch, family room and kitchen are on one level. (Louvered wood screens slide open to connect kitchen and dining gallery.) From entrance hall you go down half a flight of stairs to living room and study-guest room, up half a flight to bedrooms above them (see plan, *top of page*). At back of house, *opposite page*, a 6' roof overhang shades the two bedrooms which project over living room, creating a portico at one end of the terrace.

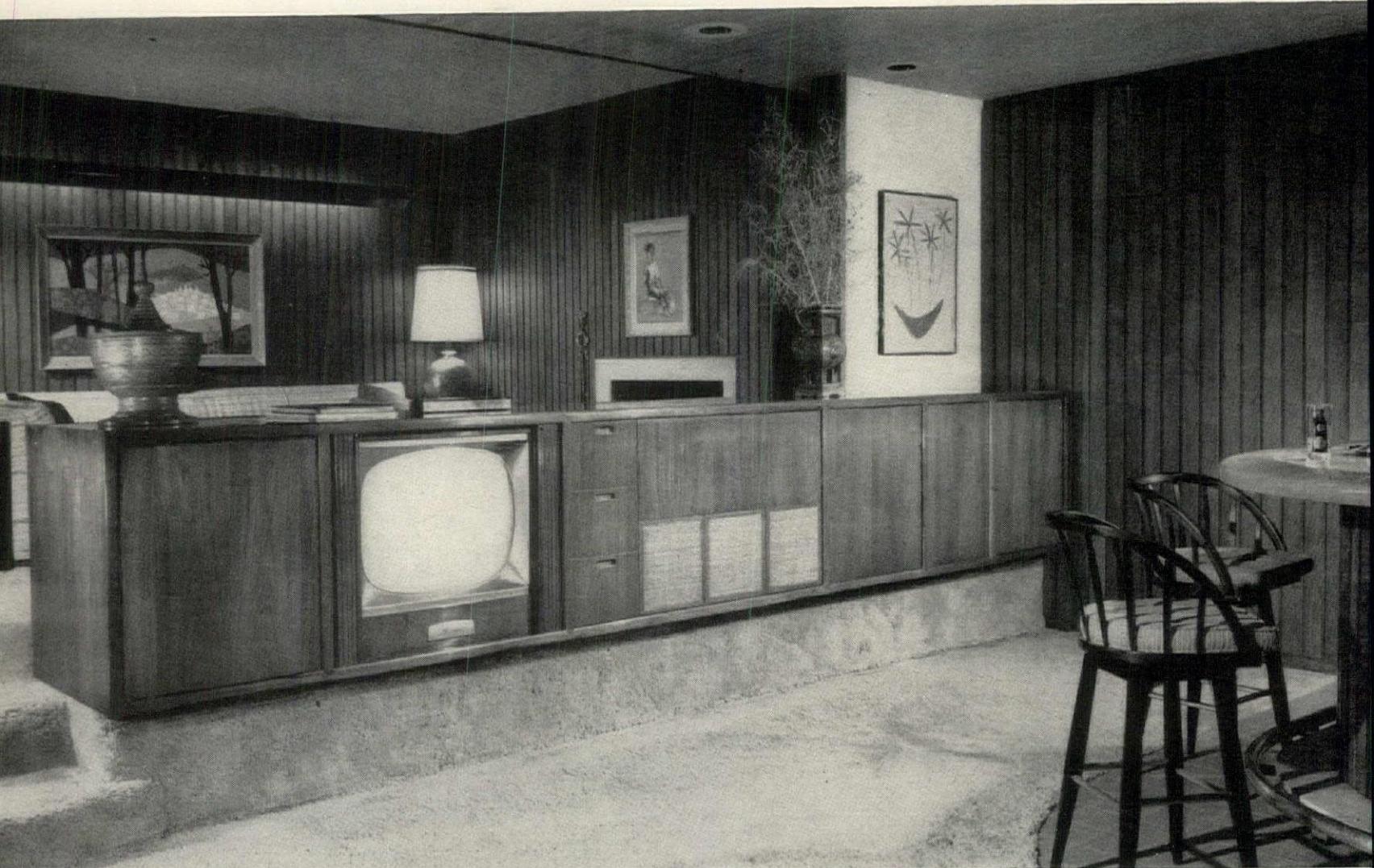


How to make room for STEREO

If you haven't delved into the mysteries of stereophonic sound you may have assumed one of two things about it. You may think you can just plug in the new stereo components anywhere your whim or your current furniture arrangement suggest. Or you may think that to install the equipment properly you will have to re-do your room from scratch. Neither of these assumptions is true. While stereo equipment is by its nature more complex than, say, a radio, it is as simple to install as monaural equipment. The major difference is that for stereophonic sound *you must have two speakers.* (For more about the essential ingredients of stereo and how much they cost see page 12.) Al-

though there are some consoles in which all the basic components including speakers are housed together, it is usually desirable, for the very best results, to separate your speakers anywhere from four to twelve feet. Just exactly how far apart they should be depends on the size and shape of your room, the amount of sound absorbing materials in it—like carpeting and fabrics—and where you and your guests will want to sit for comfortable listening. The best way to find out is to experiment. Whatever the ideal distance proves to be, a little ingenuity should help you find berths for both speakers without knocking down walls. Here are eight places to put them under varied circumstances.

SZANIK





KERTESZ

IN A STORAGE WALL

You can integrate your components with a composition of books and *objets d'art* on shelves like those above by Leo Spivack, and thus separate the speakers with valuable storage space. It would be simple to move the walnut speaker cabinets to higher shelves if you wished, or to reverse the position of the tuner and turntable which can be concealed behind sliding panels of the cabinets.



ALONG A LONG WALL

If you have a whole wall to devote to your stereo equipment, you might follow the example of designer Bruce Allen Clarke and house it in a trio of ready-made teak cabinets. The speaker cabinet at each end can be moved if you want to listen to music in some other part of the room. The center cabinet has a lift-up top for easy access to controls, and space for record storage below.

Continued

How to make room for stereo *continued*

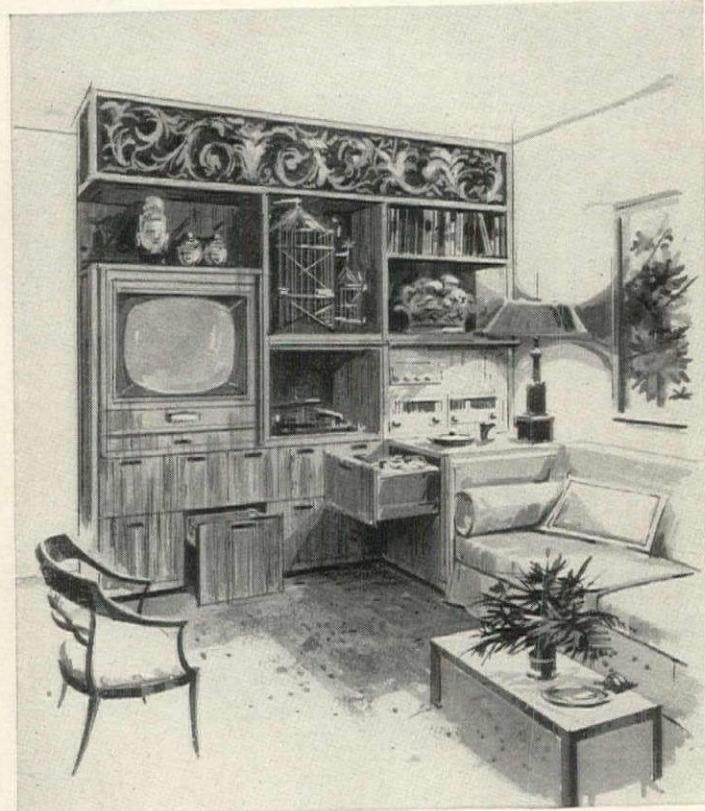


AGAINST TWO WALLS

Two sets of speakers might seem like a luxury but they are a good device for assuring well balanced sound in both areas of a large L-shaped room like this one, where Marco Aronson arranged the stereo equipment. Two of the speakers are concealed by the cane panels of the large console, *above left*, which also contains all the other components. Since these speakers serve only the smaller section of the room, they are sufficiently separated by the width of the TV set. But in the larger section of the room, a second pair of speakers in cabinets against the end wall, *above right*, is separated by the length of a loveseat. The end cabinets hold collections of records and tapes.

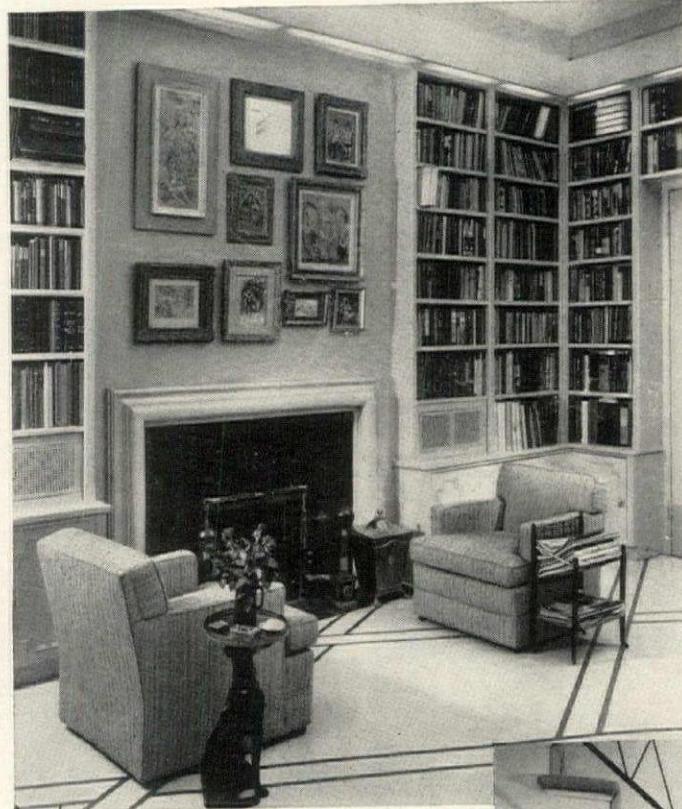


SZANIK



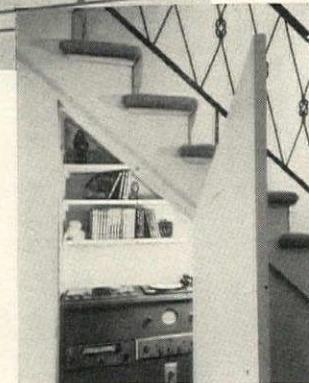
ALONG A SHORT WALL

Vertical planning can make the most of the one available wall in a comparatively small room. In the arrangement Adele Faulkner designed for the Victor Carters the speakers are installed at ceiling height, eight feet apart (the length of the wall), behind a carved grille. Tuner and amplifier are within easy reach of the sofa, next to an end table that houses the tape recorder. Table at other end of the sofa contains a second set of controls.



FLANKING A FIREPLACE

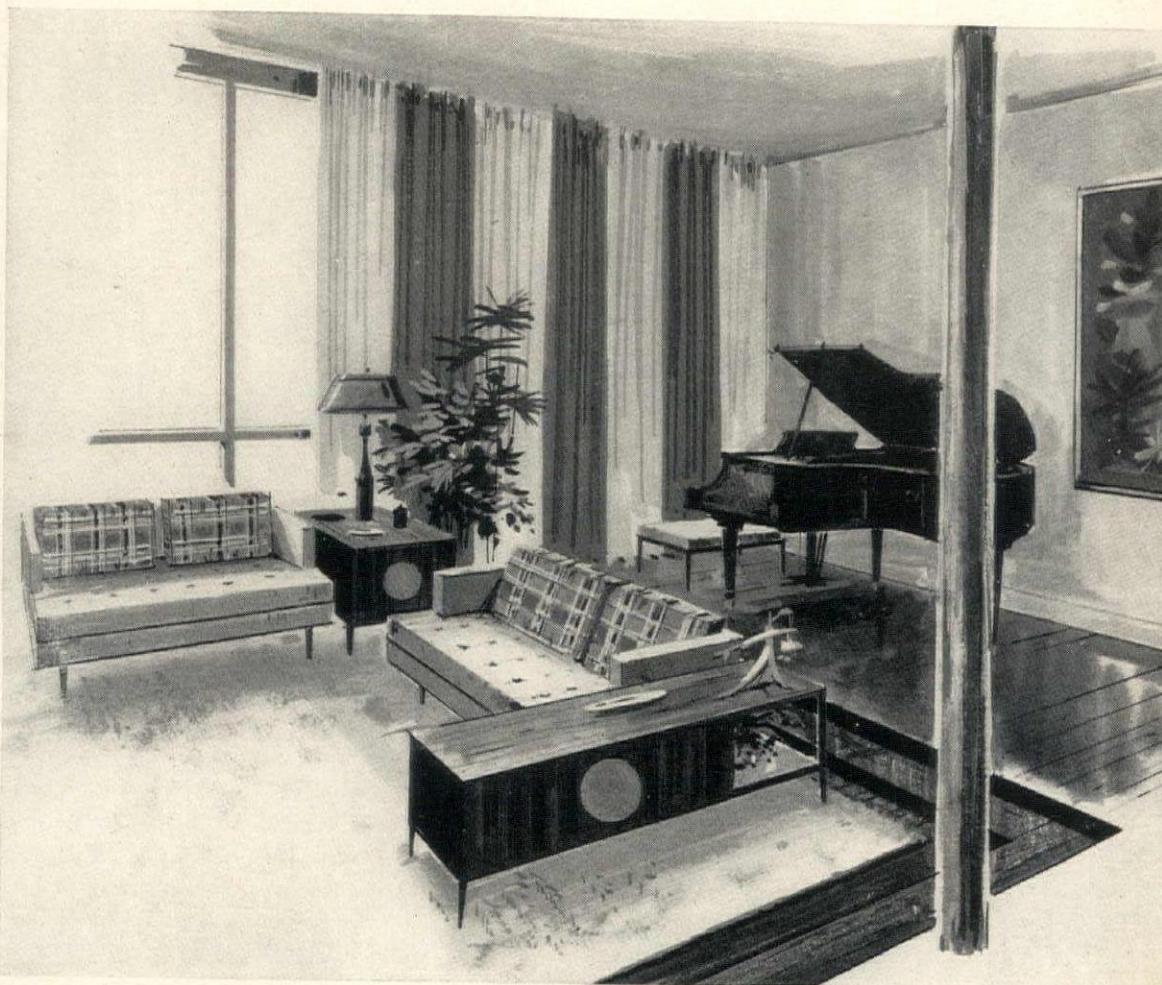
If you think that stereo should be heard but not seen, you can tuck the speakers behind inconspicuous grilles in built-in bookcases on either side of a fireplace. Then stash the business end away in a closet, or, as designer Melanie Kahane did here, under an adjacent staircase, *right*.





IN FREE-STANDING FURNITURE

Your speakers can also be placed in free-standing cabinets like the ones in this living room by Evelyn Jablow, which you can see in color on our cover. As in the room on the opposite page, this hook-up boasts two pairs of speakers. To serve the living room there is one speaker in the cabinet between the sofas, right, and a second in the longer cabinet. In long cabinet but facing in opposite direction is a third speaker that teams with a fourth at far end of room, above, to serve adjoining dining room.



DICK WEST

IN TWO ADJACENT CORNERS

By flanking a window with curved cabinets to hold speakers and other stereo equipment, you can create a shell of sound. In a rectangular room with a big window at one end, Michael Greer emphasized the round effect you get from stereo by using a circular rug and placing chairs for listening to music at its circumference. The cabinets, of course, offer a bonus in the way of storage space for a collection of records and books.

For more about the ingredients of stereo and how much they cost, see page 12.



Shopping information, page 101.

Inviting garden structures

*What you build in your garden can be
just as important as what you grow there*

One of the best ways to make your landscape livable by today's standards is to give it a "built-in" look. You do this not so much with plants (even more than people, plants remain unreconstructable rebels in our prepackaged world), but with actual construction. What you make in and for your garden, as opposed to what you grow in it, includes many things from a simple flagged path or a few steps or a plant box to toolsheds and gazebos. No landscape is functionally complete without the things that extend onto the site the scope and convenience of household living. Last month's H&G included a range of path, walk and step designs that were adaptable to many kinds of terrain, purpose and purse. On these four pages you will find a catholic collection of actual structures that are successful for a variety of reasons. All offer shelter of one sort or another—to people, to equipment, to plants. All make more usable or more attractive—or both—garden areas that would suffer seriously for want of such embellishments. In considering these examples, bear in mind one all-important rule about any structural element, great or small: whatever the purpose of garden construction, to be fully effective it must increase the usefulness of your house and grounds. In doing this, it must agree in both style and substance with the architecture of your house and the basic design of your landscape.

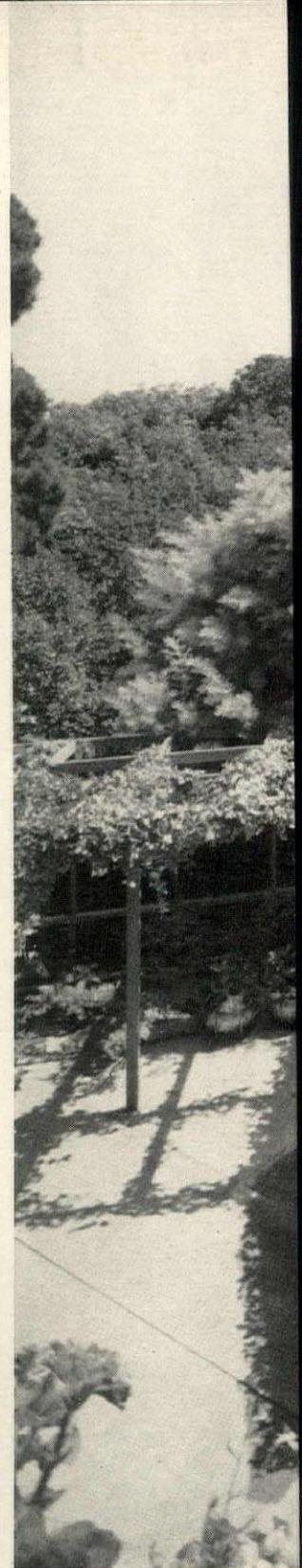
Garden shelters

Shelter is as shelter does. Sometimes it does it with umbrellas, sometimes with a Gay Nineties gazebo, sometimes by means of a wide-flung arbor dressed handsomely with a vine. Some shelters come waterproof, some come windproof; more often they are merely sunproof. A good shelter may command an attractive view or terminate one. Enclosed, it may afford weatherproof storage for garden furniture. Screened, it will be insectproof. Properly designed, set among good plants, it may be the common denominator of house and site.



1. **Glassed-in gazebo** in a steep San Francisco garden is half outdoor sitting room, half graceful ornament, resting on its terrace like a statue on its pedestal. Owners: Mr. and Mrs. Hannes Schroll.

2. **Screen-walled summerhouse** in the garden of a Philadelphia landscape architect has three important virtues. It insures privacy at the end of a vista. Its sliding plastic screens will either diffuse or admit afternoon sun. It is spacious enough for real use. Owners: Mr. and Mrs. Frederick W. G. Peck.



LYON



2



4



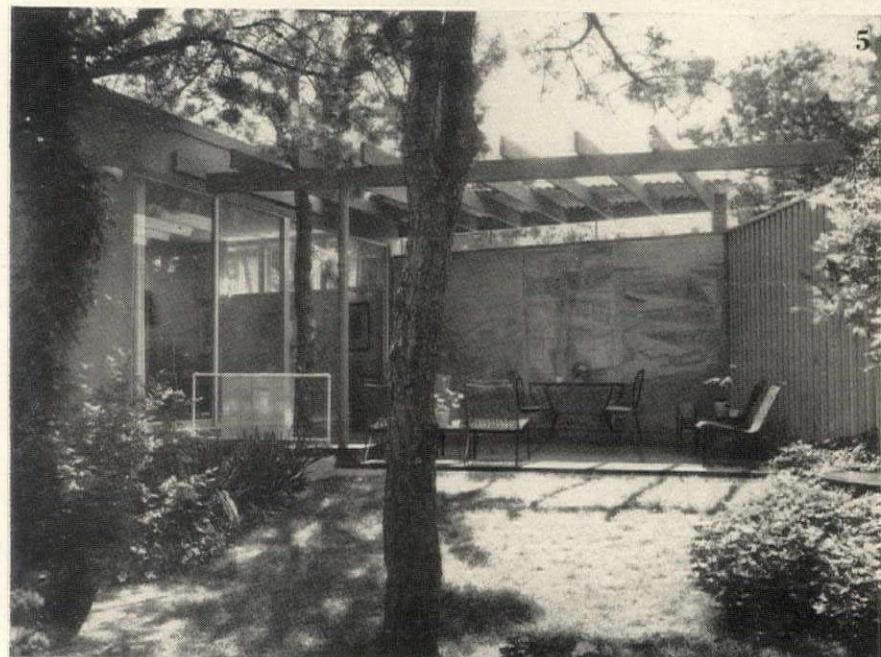
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VON MIKLOS

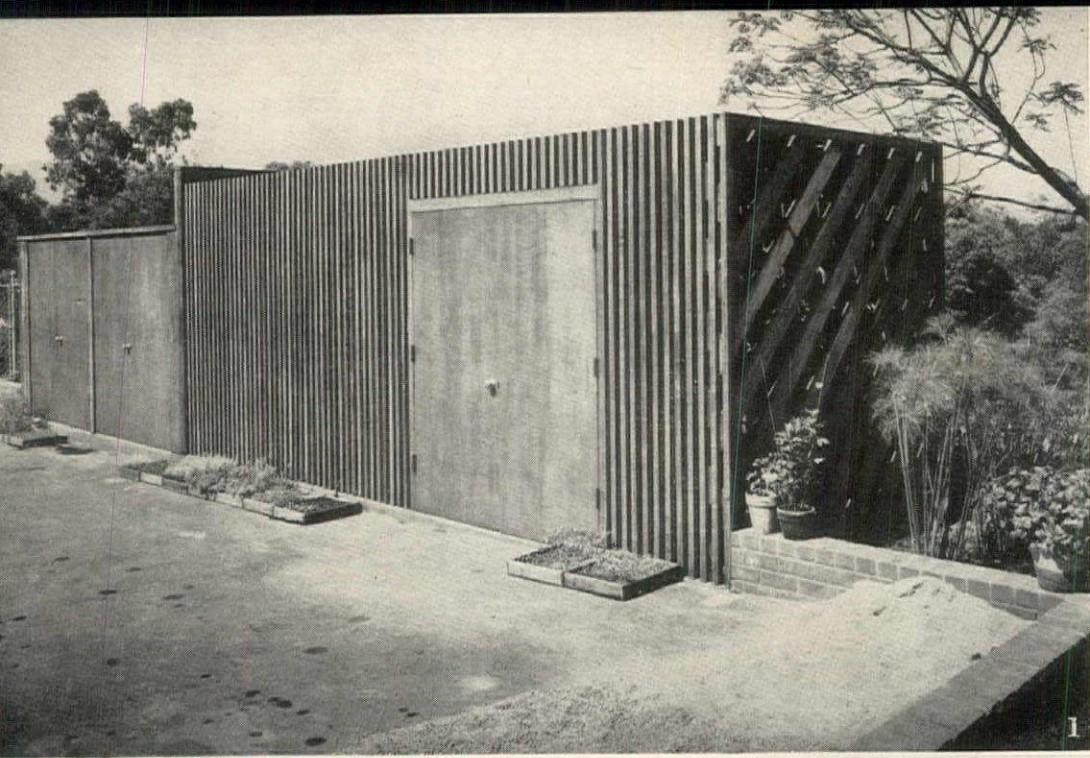
3. Flat canopy distinguished by handsomely adorned iron supports is frankly designed to discourage the summer sun without discouraging the circulation of Connecticut breezes. This typifies the kind of free-standing porch adaptable to many architectural styles, any landscape. The Samuel H. Watts garden.

4. Windproof shelter, if only a roof and a windward wall, is an all but essential convenience on San Francisco's gusty slopes. Circulation between shelter and terrace is unimpeded. Owner: Mrs. Ferdinand Smith. Architect: Henry Hill; Royston, Hanamoto & Mayes, L.A.

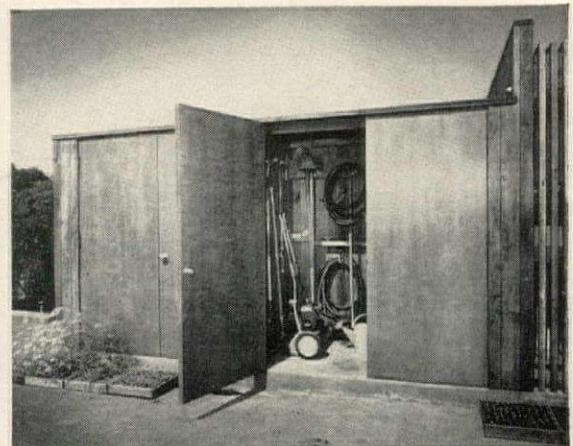
5. Outdoor room with a variety of structural attributes has multiple uses on a summer vacation place on Cape Cod. Accessible from house at left, its solid rear wall screens road, its louvered right wall admits sea breezes. Overhead arbor filters sun and the open front faces an informal garden. Architect: Nathaniel Saltonstall; Stanley Underhill, L. A.



GENEREUX



SHULMAN



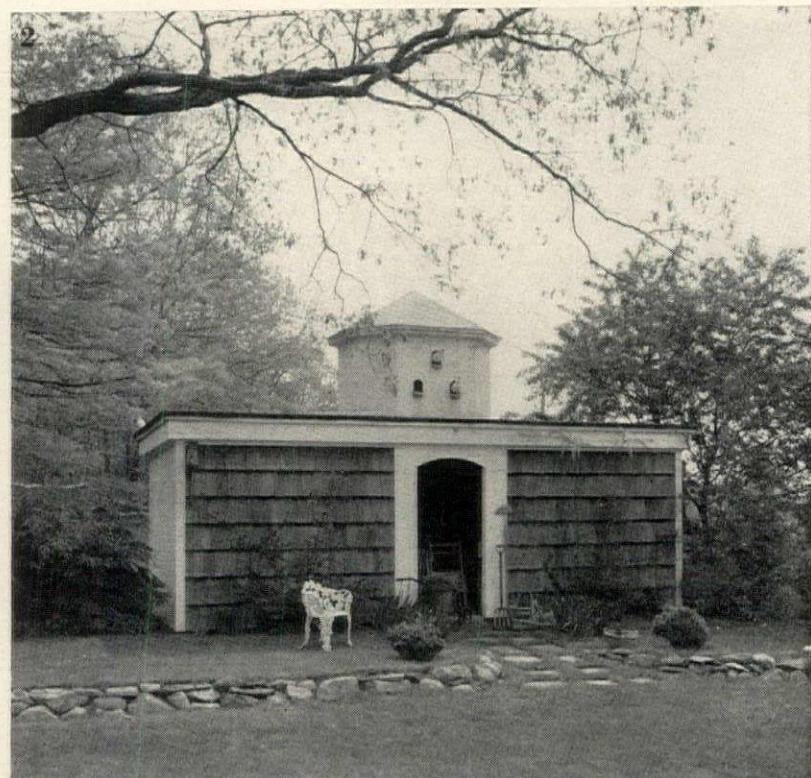
1. Three-way service center combines in one co-ordinated structure an ample tool storage shed, *above*, with a combined lath house for growing sun-shy plants and a work center for potting and sowing, *left*. In California, high sun, drying wind make lath shelters important adjuncts. And while there are as many ways to design a lath house as there are broken teeth in your lawn rake, this all-purpose structure is one of the best. Owners: Mr. and Mrs. Sidney F. Brody. A. Quincy Jones, architect.



Garden storage

Even the most versatile garden machines should be kept out of sight when not in use. And the humbler tools by which a garden is maintained will serve you better and longer if they too have appropriate storage. The answer, of course, is a commodious tool shed. The greatest amount of readily accessible space (hanging space, shelf space, floor space) is more to be desired than complicated fittings and just-so storage methods. (Gardeners in tool sheds are people in a hurry.) As for work space—space for pots and potting, for seed sowing, for cosseting demanding plants—the more of it you can accommodate in one service center the more sybaritic your garden life will be.

LEONARD



2. Playful tool shed combines the stark rectangles of a work box with the grace of weathered shingles and the simple dignity (it comes close to real elegance) of a graceful doorway and trim. Band-box dove-cote is literally the crowning touch. Owner: Mrs. B. Langdon Tyler, Long Island, N. Y.
3. House for tools—dignified, handsome and unpretentious—borrows all needed ornament from Connecticut oaks. Owners: Mr. and Mrs. Howard Scott.

Special planters

Why, you may ask, provide special plant containers in your garden when you have the whole garden to plant in? One answer: to provide a change of pace for the very reason that you *do* have the whole garden to plant in and occasionally like a change. Planters, then, may well be planting accents. As such their use is limited only by the imagination you show in their design and construction—and, of course, the physical needs of the living plants you put in them. Chief and invariable difference between a planter and a mere flower pot: pots are portable; planters are not.



1



BERNÉ



5



BAER



2. Enclosed bed may often be in fact a planter within the accepted range of the term. Here the feature is a handsome loquat tree in a planting space that is an important accent in the whole terrace design.

3. Raised plant beds offer innumerable opportunities to use plants to embellish architecture and to give variety to garden designs. What is virtually a double wall permits effective use of plants for added color and texture, suggests an admirable means of coping with the problem of a high-posted house or one with an exposed foundation on a difficult site. The deeper your planter ("bottomless" ones are ideal) the better your plants will grow.

4. Plant islands offer happy relief from necessarily large areas of masonry. In addition they serve to separate spaces planned for different uses without creating barriers as fences might do. Owners: Mr. and Mrs. Joseph B. Degolyer Jr., Geraldine Scott, L. A.

5. Plant pictures are often more dramatic when they are confined within arbitrary spaces as in panel between house and terrace. Owner-designer: Walter Costa.

6. Plant pool repeats (or perhaps is repeated by) a water pool in the California garden of Mr. and Mrs. William Foster. Royston, Hanamoto and Mayes, L. A.

Little furniture treasures

placed in unexpected spots

can bring new warmth and character into your rooms



SPINDLE-BACK SETTEE would offer a welcome stop-off in a hallway, a whimsical introduction to the rest of your house. 18th century English reproduction, Tomlinson.

"Foolish consistency," Emerson once said, "is the hobgoblin of little minds." He would not have to chide his 20th century compatriots much on this point. Most of us like an occasional surprise whether it is something to tingle our taste buds or delight our eyes.

One of the best ways to enliven a room is to introduce an unexpected piece of furniture and place it where its individual character gets the spotlight. Sometimes by good fortune such a piece becomes a treasured family possession and because of its usefulness and good design is cherished by one generation after another. You would probably not go out shopping for a future heirloom. Nevertheless, the qualities that cause a piece to be handed down are very much the same as the qualities that make it worthwhile to begin with.

For instance, there's more to an heirloom than workmanship and durability although these are absolutely necessary, too. A piece of furniture that is to receive special attention must possess that imprecise but indispensable quality of beauty; it must be pleasantly off-beat without being ostentatious. If it clearly reflects your personal taste, your special manner of living, then your children will treasure it for reasons of sentiment, too. One of the best tests for furniture of permanence and long-term distinction is its ancestry. If a design has managed to survive the whims and reversals of decades of crusading tastemakers and still has appeal, chances are it will be long cherished in your household as well.

Once you come upon such a treasure, you will want to put considerable thought into choosing the best location for it. Don't bury it in a dark corner or use it in a manner so conventional as to undo all your good intentions. Place it where it will get all the attention it deserves—perhaps in an entrance hall where it will contribute to a visitor's first impressions; in front of a window where it will be flattered by daylight; or under a lamp where it will be flattered by night. On these and the following pages is a sampling of the prizes to be found and some of the ways to make the most of them.



LEONARD

DOUGH BOX silhouetted against floor-to-ceiling jalousies would grace an informal dining area and provide valuable storage space. Cherry chest by Unique Furniture.



LADIES HALF-MOON WRITING DESK could be tucked in a bay window to make the most of its unusual shape and take in view. Directoire copy in cherry burl. Albano Co.



GAME TABLE could be dramatically placed in front of a picture window of your living room. Leather-inlaid top for chess, backgammon under lid. From Old Colony.



AMERICAN LOWBOY might best express its romantic form beside a window, beneath a strikingly simple mirror. Hand-carved mahogany chest by Colonial Mfg. Co.



OCTAGONAL TABLE with revolving top after a design by Thomas Jefferson would make an apt companion to wing chair. Table, Biggs; chair, Continental Craftsmen.



MINIATURE CHEST might provide a rallying point for a grouping of pictures and give you extra storage, as well. Walnut cabinet with adjustable shelving, by Heritage.



PANEL CHEST in a man's bedroom would provide decorative but ample quarters for his furnishings with its six graduated drawers. Solid cherry chest, Stickley.



WALNUT COMMODE serves as storage lamp table beside a fruitwood sofa. Commode, inlaid with choice veneers, by Weiman; sofa, Continental Craftsmen.



CHERRY HIGHBOY would receive much deserved attention in a hallway where its small scale (5' high, 20" deep) would prove a blessing. Monitor Furniture Co.



SEWING TABLE doubles as a chair-side table, its long slim lines complementing a large painting. Updated version of 18th century piece, from Leo H. Spivack.



SILVER CHEST, basking in the sunlight of a picture window, would be an engaging accent in a dining area. Cherry copy of English storage piece, by Colony Tables.



HUNT BOARD, a delicately proportioned undersized mahogany sideboard, could fit against a short wall. It has three drawers, locking compartments below. From Craftique.

LITTLE FURNITURE TREASURES *continued*

On opposite page:

PENNSYLVANIA DUTCH chest lacquered with traditional motifs puts the hex on storage problems in a teenage girl's room; it might well become her hope chest later. Beneath the lid is a storage tray and lots of free space to hoard all manner of girlish treasures. Lid and center drawer below have antiqued brass, locking hardware. Chest from Lane Company, Inc.

ORIENTAL CHEST and a separate mahogany table base form a solid partnership as an oversized end table, make a richly decorative storage piece against a long living room wall. You could use these components independently, putting chest on floor and using base as low bench topped with cushions. Furniture from Kittinger Co.

Shopping information for pages 80-85, page 101

PETITE COMMODE would be congenial with delicate proportions of a very feminine bedroom. It is just 32" high and so pretty that its four spacious drawers seem like an undeserved bonus. Painted hardwood surface is festooned with hand-decorated spring blossoms and butterflies or a choice of other pretty subjects; edges trimmed in gold. Commode from Union-National, Inc.

WHAT-NOT, a tall slim fit between two dining room windows, could show off your cherished china and glassware in uncluttered splendor. Pair of drawers provides convenient cache for extra linens, seldom used silver. Inspiration for this potential heirloom was an Early American piece. From Consider H. Willett.



PENNSYLVANIA DUTCH CHEST FOR A GIRL'S ROOM



PETITE COMMODE FOR FEMININE TRINKETS

LEONARD



ORIENTAL CHEST FOR LIVING ROOM STORAGE



WHAT-NOT FOR A NARROW WALL SPACE

Drinks of the Orient plain and fancy

BY JAMES A. BEARD

As a child growing up on the West Coast, I often heard family friends just back from a trip to the Orient talking about the wonderful gin slings they'd had at the Raffles Hotel in Singapore, or the unusual concoction they'd tasted in Kobe, Hong Kong or Manila. The Oriental drink became associated in my mind, and I am sure in the minds of others, with romance and adventure. Later, when I actually experimented, I discovered that some of these drinks deserved fame. They are "classics." But many, as so often happens, were weird mixtures now forgotten, as they should be.

Let me say, first, that many Oriental drinks were not genuine Asiatic inventions. They were created by or for British colonial administrators, military men and non-Asiatic businessmen. Of course there are alcoholic beverages native to Asia, but most of these are strange to the Western palate.

In India, Southeast Asia and the East Indies the indigenous drink is a liquor called *arak*. This term refers to any beverage distilled from a fermented juice. It may be made from the sap of palm trees, from the juice of crushed flowers or from rice or sugar cane or both. Needless to say, *arak* varies in flavor from area to area.

British colonials coming out to India in the 17th century found *arak* a difficult drink to down and started devising ways of drowning it with other flavors. They are credited with inventing "punch"—a name that stems from the Hindustani word *panch*, meaning "five." The punches were so named because they called for five ingredients: *arak*, sweetener, fruit juice, tea and water.

During Queen Anne's reign gin became a craze in England, and was quickly adopted by British colonials in the Orient. Then Rose's Lime Juice appeared on the scene, introduced no doubt by the British Navy. So lime juice and gin became the basis of many "Oriental" drinks. The gimlet, the sling and later the famous Singapore sling all stem from this well known combination. Other offshoots are gin and tonic, and gin and bitters.

Hard liquors of the West

were eventually imported to the East. When Scotch became the drink in England, it appeared soon afterward in the Orient, and even today old China hands tend to prefer plain Scotch, no ice, with a touch of water. Rum arrived and was accepted as a natural in tropical climates. And when Yankees began to come during the 20th century, bourbon followed. The mint julep, favorite of our bourbon-drinking South, is now a standard in bars of the Orient.

It's a curious fact that the julep was originally a Persian drink that somehow made its way to the West Indies, where it became a rum drink, and thence to this country; it returned to the Orient in its American bourbon version.

Many of the exotic drinks served in some American-Oriental restaurants were devised in this country and were never known in the Far East.

Here, then, are the "classics" of the true Orient. They are good refreshers everywhere:

GIMLET

(Our popular version, as follows)

½ English gin
½ Rose's Lime Juice
Stir with ice and strain into a cocktail glass.
A similar drink preferred by many is sometimes known as:

GIMBLET

¾ dry gin
¼ lime juice
Stir with ice and strain into glass.
Top with chilled soda.

Or try the vodka gimlet: the same as the gimblet using vodka instead of gin and either lime juice or Rose's product.

GIN SLING

The plain gin sling is simply a touch of sugar, 2 jiggers of gin, ice and water or soda. Some people like to add a twist of lime. Even old China hands, who stick to straight Scotch later in the day, swear by the gin sling as a morning eye-opener.

SINGAPORE GIN SLING

This is probably the most famous drink created in the Orient. It originated in the

Raffles Hotel in Singapore and has been copied throughout the Far East. Here is one of the "original" recipes:

1 ounce of lime juice
1 ounce of cherry brandy
2 ounces of dry gin

Shake well with crushed ice and strain into a highball glass (10 ounce size) with ice cubes. Add a few drops of Benedictine and an equal amount of brandy. If you would be truly authentic, add these with a medicine dropper, injecting them into the middle of the drink! Now add a splash of soda and decorate with lime or orange slice and fresh mint. Another version (original!) calls for equal parts of gin, cherry brandy and Benedictine shaken with ice and strained into a tall glass filled with ice cubes. Add soda water and lime peel.

GIN AND TONIC

This, of course, is a well known summer standby. In a highball glass filled with ice pour 3 ounces of gin. Add tonic water and a slice of lemon or lime.

GIN AND BITTERS

The Far Eastern version is very simple. Pour a few drops of Angostura bitters into a cocktail glass and swirl it around. Pour out any bitters that do not cling to the side of the glass. Add gin to taste. (I suggest chilling the gin thoroughly.)

The more popular version in this country is made with 2 jiggers of gin and a dash of the bitters poured over ice in a cocktail glass.

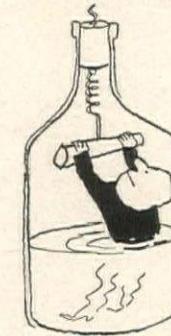
CHOTA PEG

"Peg" was the English *sahib's* slang word for "drink." A chota peg meant merely a small whisky and soda, generally made without benefit of ice.

QUEEN'S PEG

Use a large wine glass, such as a big Burgundy glass. Add ice cubes, ½ jigger of dry gin and fill with chilled champagne.

The Raffles Hotel in Singapore was not the only famous Far Eastern hostelry to invent a special drink. Here is one, once savored by American tourists, from the Astor Hotel in Shanghai:



ASTOR HOTEL SPECIAL

1 jigger of cognac
½ jigger of absinthe (use Pernod)
1 teaspoon of maraschino
2 teaspoons of egg white
Lemon juice, several dashes
Shake thoroughly with crushed ice, strain into a chilled glass and top with a splash of chilled soda.

A similar mixture was for long popular in Calcutta:

THE BALLOON COCKTAIL

1 jigger of rye or any good whiskey
1 jigger of Italian vermouth
1 jigger of absinthe (use Pernod)
A dash or so of Angostura bitters
2 teaspoons of egg white
Shake well with crushed ice and strain into a chilled glass.

EAST INDIA COCKTAIL

This is a light cocktail found throughout the tropical Orient.
1 jigger dry French vermouth
1 jigger very dry Spanish sherry
2 dashes of orange bitters

Stir well with ice and pour into a cocktail glass.

MIYAKO HOTEL SPECIAL

This, from Japan, is a little on the sweet side for my taste, but Americans touring before the war found it a delightful drink. Cut down on the Cointreau and increase the lemon or lime and the drink can be refreshing.
1 jigger of dry gin
1 jigger of Cointreau

Fresh pineapple juice to taste
Several dashes of lemon or lime juice
Shake with cracked ice and strain into a cocktail glass.

Should the traveler return from the Orient via Suez, here is the old Middle East favorite:

SUFFERING BASTARD

This drink, amazingly enough, was invented and popularized by the famous old Sheppard's Hotel in Cairo, Egypt. The Hotel is no more, but memories of the drink live on.
1½ ounces of cognac
1½ ounces of gin

1½ ounces of Rose's Lime Juice
2 dashes of Angostura bitters
Stir with ice, strain into a highball glass filled with ice and add ginger ale. Garnish with mint.

HOUSE & GARDEN'S

Aspic Cook Book





CLARITY IS THE ESSENCE OF AN ASPIC, AND THESE TOOLS AND INGREDIENTS ARE THE CULINARY MEANS TO THAT SHINING END

HOUSE & GARDEN'S

Aspic Cook Book

BY DIONE LUCAS

Aspic is to *haute cuisine* what jewels are to *haute couture*—the final, glittering touch. Yet there is more to an aspic than meets the eye. A pre-refrigeration means of keeping cooked dishes from spoiling, aspic seals in the succulence of cooked, cold food, keeps it from drying out. Decorative party specialties such as galantines can be made up ahead of time and will stay fresh, flavorful and unwilted for hours on a buffet. This fortitude—and a low calorie rating—makes aspics perfect for summer meals and entertaining. Although flavored jellies count as aspics too, an aspic is basically a stock that will stand up for itself. Originally, it got its backbone from the gelatinous parts of meat but today plain gelatin is all you need to stiffen a simple chicken, meat or fish stock. Aspic can be made up in batches (it keeps for two weeks in the refrigerator) but remember always to add flavoring wine after the liquid aspic has been clarified and strained or it will be cloudy, not crystal clear as it should be.

Demonstration of techniques and food on cook book cover by Dione Lucas.

Shopping information for cook book cover, see page 103.

BASIC ASPICS, SAUCES

Basic Meat Aspic

- 1 small boiling fowl
- 1½ pounds beef (eye of round)
- 2 cracked knuckles of veal
- 3 marrow bones
- 2 leeks
- 1 carrot
- 2 stalks celery
- 2 white onions
- 2 tomatoes, with skins on
- Herb bouquet (tarragon, parsley, bay leaf, celery leaf)
- Small white onion studded with 4 cloves
- 1½ dozen mixed (black and white) peppercorns
- 2 tablespoons salt
- 2 tablespoons strong Italian tomato paste
- 8 tablespoons plain gelatin
- 4 egg whites, stiffly beaten
- ½ cup dry sherry

Tie up the fowl and put into a large earthenware, cast iron or aluminum pot with the beef, veal knuckles and marrow bones. Add 3 quarts water and bring slowly to a boil. Reduce heat and remove all the scum with a slotted spoon. Cut the leeks, carrot and celery in thin slices, the onions in half and the tomatoes in quarters. Add to the stock with the herb bouquet (tied in a piece of cheesecloth) and the onion studded with cloves. Tie the bouquet to the handle of the saucepan so it can be easily removed. Add the peppercorns

and salt and simmer gently for 1½ to 2 hours. Allow to cool. Strain stock through a fine strainer lined with cheesecloth. Discard vegetables and bones. Serve beef as boiled beef or cold.

Put the strained stock into a large tin-lined or stainless steel pan, add the tomato paste, gelatin and beaten egg whites. Beat with a large whisk over a slow fire until the liquid comes to a rolling boil. Draw aside and let stand for 15 minutes without disturbing. Wring out a fine cloth in ice water and chill it in the freezing compartment of the refrigerator. Line a fine chinois strainer with the cloth and strain the liquid through it (the iced cloth catches and holds any fat). Add the dry sherry to the strained aspic. Chill and use as required.

Basic Fish Aspic

- 1 small carp's head, well washed and scraped
- 4 sole bones, edges well trimmed, heads removed, washed and dried
- 1 cup mixed sliced onion, carrot, celery, leek
- 2 tomatoes, sliced
- Herb bouquet (bay leaf, parsley, celery leaf)
- 10 mixed peppercorns
- 1 cup dry white wine
- 1 teaspoon salt
- 1 tablespoon tomato paste
- 5 tablespoons plain gelatin
- 3 egg whites, stiffly beaten
- ¼ cup brandy

Put the well cleaned fish in 2 quarts of water and bring slowly to the boil. Remove all scum, add the sliced vegetables, herb bouquet, peppercorns, white wine and salt. Simmer gently for ¾ hour. Strain the stock through a sieve lined with a damp cloth. Chill thoroughly. Put stock in a stainless steel or tin-lined pan, add the tomato paste, gelatin and egg whites. Beat over a slow fire with a wire whisk until it comes to a rolling boil. Draw aside and let stand, undisturbed, for 15 minutes. Pour through a strainer lined with a fine cloth wrung out in cold water. Add brandy. Chill until ready to use.

Basic Chaud-froid Sauce

- 4 tablespoons vegetable oil
- 12 tablespoons water
- 12 tablespoons flour
- 4 tablespoons plain gelatin
- 2 teaspoons salt
- ½ teaspoon cayenne pepper
- 4 cups milk
- 1 cup light cream

In a small heavy pan, heat the oil and water a little. Thoroughly mix together the flour, gelatin and seasonings and stir into the oil and water, off the fire. Mix in milk and stir over the fire until the mixture comes to a boil. Remove, add the light cream and stir over ice until on the point of setting. Makes 5 cups of sauce.

Basic Chicken Aspic

This is made in the same way as the meat aspic, except that a 3-pound roasting chicken is substituted for the beef. The cooked chicken can be used for chicken à la king, chicken stuffing for pancakes.

Set Mayonnaise

2 egg yolks
1 teaspoon Dijon mustard
 $1\frac{1}{2}$ teaspoons salt
Pinch of cayenne pepper
1 teaspoon Tabasco sauce
 $1\frac{3}{4}$ cups oil
2 teaspoons tarragon vinegar
 $\frac{1}{2}$ cup light cream
 $1\frac{1}{2}$ tablespoons plain gelatin
5 tablespoons milk

Put the egg yolks in a bowl with the Dijon mustard, salt, pepper and Tabasco sauce. Slowly beat in the oil and tarragon vinegar, and mix in the light cream. Put the gelatin and milk in a small pan and stir over a very slow fire until the gelatin is dissolved. Cool a little and carefully stir into the mayonnaise. Makes 2 cups.

FISH

Lobster Aspic à la Russe

3 cups fish stock
3 live lobsters
3 cups set mayonnaise (see Basic Sauces)
2 large truffles
3 pimientos
A few sprigs of fresh dill
6 cups fish aspic (see Basic Aspics)
2 cups cooked asparagus tips
3 cups diced artichoke bottoms

Heat fish stock in a large kettle. Add live lobsters, cover and cook gently until they blush, 12-15 minutes. Allow to get cold in the stock. Remove. Carefully remove tail and claw meat without breaking (to remove meat whole from claws, cut the side of claws with sharp scissors). Cut the tail meat into neat scallops, place on a rack over a jelly roll pan and coat with mayonnaise on the point of setting. Decorate the center of each scallop with a slice of truffle, a slice of pimiento and a sprig of dill. Put to set in the refrigerator. Pour $1\frac{1}{2}$ cups of fish aspic on the point of setting into a 10" ring mold. When lobster has set, line the mold with the tail meat scallops, decoration side down. Fill mold with aspic and put to set in the refrigerator. Carefully mix the asparagus tips and artichoke bottoms with the rest of the mayonnaise. Fill with this mixture a deep 7"-8" charlotte mold that will fit into the center of the ring. Put to set in the refrigerator. To serve, unmold the aspic ring on a flat round silver serving platter, unmold vegetables in the center. Garnish with claw meat and chopped set aspic. Serves 6.



TO CLARIFY ASPIC, BEAT UNTIL LIQUID BOILS AND STIFF EGG WHITE RISES TO SURFACE.

Stuffed Crab

2 large crabs, boiled
2 cups fish aspic (see Basic Aspics)
1 cup carrots, diced, cooked and drained
1 cup turnips, diced, cooked and drained
1 cup baby lima beans, cooked and drained
1 cup string beans, diced, cooked and drained
1 cup set mayonnaise (see Basic Sauces)
2 tomatoes
2 hard-cooked eggs
2 gherkins
Sprigs of fresh parsley

Remove large claws of crabs and carefully take out meat. Empty crab shell and discard inedible portions. Dice meat and mix with a little aspic on the point of setting. Fill small upright dariole molds with the mixture and put to set in the refrigerator. Put all the cooked, drained vegetables in a large bowl and mix carefully with a fork. Stir in mayonnaise on the point of setting. Fill the empty crab shells with this vegetable mixture and cover it with thin slices of tomato, overlapping. Put a slice of hard-cooked egg on each tomato slice and put a round of gherkin in the center of each. Give each filled crab shell a coat of aspic on the point of setting. Chill. To serve, arrange on a platter on a bed of parsley. Run a sharp-bladed knife around the inside edge of the dariole molds and rub the outside with a hot damp cloth. Turn out on the serving dish and arrange in a circle around the shells. Serves 4.

Oysters in Aspic

3 dozen freshly opened oysters with their liquor
1 pound (or 1-pound can) button mushrooms
 $\frac{1}{2}$ cup heavy cream
 $\frac{1}{4}$ cup port wine
Salt, cayenne pepper
3 tablespoons sweet butter
3 tablespoons flour
1 teaspoon meat glaze (Bovril or B-V)
1 cup light cream
3 ounces foie gras
 $\frac{1}{2}$ cup dry white wine
 $1\frac{1}{2}$ envelopes plain gelatin
5 tablespoons water
2 teaspoons lemon juice
2 cups set fish aspic (see Basic Aspics)
Watercress, endive for garnish

Cut off the mushroom stalks level with the cap. Wash caps in lemon juice and water and dry well. Put the caps in a heavy skillet with the heavy cream and port wine, season with salt and a little cayenne pepper and cook over a brisk fire, stirring constantly, until the liquid is thick enough to coat the mushrooms. Remove pan from fire.

Melt the sweet butter in a small pan and stir in the flour, off the fire. Season with salt and a little cayenne pepper and mix in the meat glaze and light cream. Stir over the fire until the mixture comes to a boil. Chill well. Mix this cold sauce with the foie gras until well blended and smooth. Correct seasoning.

Stir the cooled sauce into the mushroom mixture. Put the freshly opened oysters (minus shells) and their liquor in a small saucepan and add the white wine. Cook over a slow fire until the liquid boils. Remove from fire. Stir the gelatin, water and lemon juice in a small pan over a slow fire until dissolved. Add this to the hot oyster mixture and stir well until blended. Blend mushroom and oyster mixtures and pack into a mold rinsed out in cold water. Chill until completely set. To unmold, slide a thin-bladed knife around the inner edge of the mold and invert on a flat silver dish. Cover the mold with a hot cloth for a minute to free the aspic. Remove the mold. Garnish with chopped set fish aspic, sprigs of watercress and endive leaves. Serves 6.

Timbales de Filet de Sole

12 medium size filets of sole
 $1\frac{1}{2}$ pounds salmon
2 egg whites
 $1\frac{1}{4}$ cups light cream
3 teaspoons salt
2 pinches cayenne pepper
2 large truffles, finely chopped
 $\frac{1}{4}$ cup dry white wine
Lemon juice
8 cups fish aspic (see Basic Aspics)

Wash the filets in lemon juice and water and dry on paper towels. Chill well. Skin and bone the salmon and put it through a fine meat chopper. Put ground salmon and raw egg whites in a mixer and beat well. Slowly add the cream, salt and cayenne pepper. Divide the mousse mixture in half and add the finely chopped truffle to one half. Cover the darker side of 6 filets (the side which was next to the skin) with the salmon-truffle mixture, about $\frac{1}{4}$ " thick. Spread the other 6 filets with the plain salmon mixture. Roll up like little jelly rolls and fasten with toothpicks. Place in an ovenproof glass baking dish with the wine, about 1 cup water, a squeeze of lemon juice and a little salt. Cover with waxed paper and poach in a 350° oven for about 20 minutes. Remove and allow to get quite cool in the liquid. Drain carefully and dry with paper towels. Cut each filet into 4 round slices. Place on a rack over a cookie sheet and coat with fish aspic on the point of setting. Thoroughly chill a 10" ring mold and pour about $\frac{1}{2}$ to 1 cup of aspic on the point of setting in the bottom. Chill in the refrigerator until set. Remove and arrange in the bottom of mold the slices of sole, overlapping, and cover them with a little aspic on the point of setting. Arrange other slices, not overlapping, around the sides of the mold. Fill up the mold with aspic and put in the refrigerator to chill and set. To serve, just loosen the edge of the aspic from the mold with a sharp knife and invert on a platter. Cover top of mold with a hot cloth and carefully lift up. Decorate with cucumber cornucopias and diamonds of set aspic. Serves 8.

Coquilles St. Jacques Froid

1 pound sea scallops
 $\frac{1}{2}$ cup dry white wine
 $\frac{1}{4}$ cup water
 $\frac{1}{2}$ cup mixed finely sliced celery, onion, leek
A few peppercorns
1 bay leaf
1 teaspoon salt
3 tablespoons tarragon vinegar
4 tablespoons olive oil
Freshly cracked pepper
2 cups finely shredded lettuce
1 cup set mayonnaise (see Basic Sauces)
1 cup set fish aspic (see Basic Aspics)
10 anchovy fillets
 $\frac{1}{4}$ cup capers

Wash scallops in lemon juice and water and place in a small heavy pan. Add the wine, water, sliced vegetables, peppercorns, bay leaf and salt. Bring quickly to a boil, turning scallops once. Remove from heat and allow to get cold in the liquid. Remove scallops, cut them into slices and marinate in a bowl in the vinegar and oil, sprinkled well with freshly cracked pepper, for at least an hour. Fill scallop shells (real or pottery) level with the lettuce. Cover with overlapping slices of scallop. Coat slices with the mayonnaise on the point of setting. Chill until set in the refrigerator.

Finely chop the set aspic and put it in a pastry bag with a small plain tube. To serve, arrange anchovy fillets on the scallops, scatter the capers over them and pipe a thin ribbon of set aspic around the sides of the shells. Serves 4.

Shrimp Boats

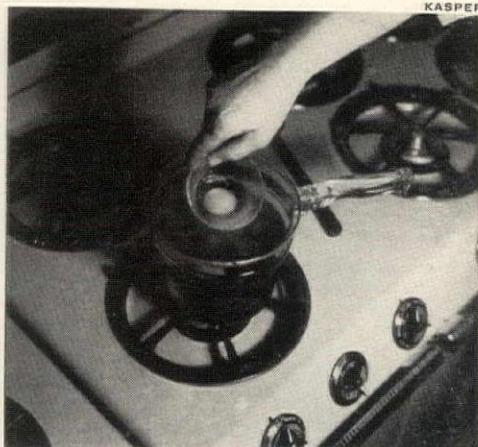
1 pound cooked shrimp, shelled and deveined
 1 cup flour
 Salt, pepper
 3 ounces firm salt butter
 $\frac{1}{4}$ cup (scant) ice water
 Bread crumbs
 $\frac{1}{2}$ cup set mayonnaise (see Basic Sauces)
 1 green pepper, diced and blanched
 1 avocado pear
 1 cup cold cooked asparagus tips
 Lemon juice
 1 cup fish aspic (see Basic Aspics)
 1 bunch water cress

Sift the flour with $\frac{1}{2}$ teaspoon salt into a bowl, cut the butter into small pieces and rub into the flour until the mixture resembles coarse corn meal. Work up quickly to a dough with the ice water. Turn out on a lightly floured board and knead to get a smooth surface on top. Chill at least 15 minutes. Roll out dough very thin and line large oval boat-shaped barquette molds. Line pastry shell with a piece of buttered wax paper and weight it down during baking with raw lentils, split peas or rice. Bake in a 425° oven for 15 to 20 minutes or until light golden-brown. Remove, take off paper, chill. Take shells from molds and sprinkle bottom with a few bread crumbs. Mix the mayonnaise with the green pepper, avocado, skinned and diced, and asparagus tips. Put 2 tablespoons of this mixture in each pastry shell. Cut each shrimp in three lengthwise slices. Arrange slices on top of vegetables. Sprinkle with salt, pepper and a little lemon juice. Coat with fish aspic on the point of setting and chill in the refrigerator until set. Serve shrimp boats as an appetizer, garnished with sprigs of water cress. Serves 6.

How to make a perfect poached egg for an aspic



WITH SPOON, STIR WATER TO WHIRLPOOL



KASPER
SLIDE EGG FROM CUP INTO MOVING WATER



POACH. WHITE FORMS BAG AROUND YOLK



REMOVE TO COLD WATER WITH SLOTTED SPOON

EGGS

Oeufs Pochés à l'Estragon (shown on cover)

8 fresh eggs
 6 cups chicken or meat aspic (see Basic Aspics)
 16 perfect tarragon leaves
 1 cup diced cooked string beans
 1 cup diced cooked carrots
 $\frac{1}{2}$ cups diced cooked young white turnips
 Water cress for garnish

Fill bottom of a double boiler $\frac{3}{4}$ full of water, add 1 teaspoon salt and $\frac{1}{2}$ cup tarragon vinegar and gently poach the eggs, one at a time, for 3½ minutes (see illustration for poaching technique). Remove with a slotted spoon and chill in bowl of ice water. Thoroughly chill 8 small oval molds. Dissolve 1½ cups aspic over a slow fire, stir over ice till on the point of setting and put about $\frac{1}{4}$ " of the aspic in the bottom of each mold. Chill until set. When set, decorate by arranging two tarragon leaves, dipped in aspic on the point of setting, criss-cross in the center. Carefully drain poached eggs, trim, and dry on paper towels. Put an egg in each mold and fill with aspic on the point of setting. Chill until set.

Meanwhile, drain and thoroughly chill the vegetables. Put them in a large bowl and mix carefully with two forks. Pour over them $\frac{3}{4}$ cup of aspic on the point of setting. Rinse a 9" layer cake pan with ice water. Fill with the vegetable aspic. Chill until set.

To serve, carefully slide a thin bladed knife around the edge of the vegetable aspic and invert on a flat serving dish. Rub top quickly with a hot damp cloth and lift off the mold. Turn out the eggs in the same way and arrange in a ring on top of the vegetable aspic. Decorate dish with water-cress sprigs. Serves 8 as an appetizer.

Oeufs à la Reine

8 poached eggs
 1 cup flour
 $\frac{1}{2}$ teaspoon salt
 2 ounces chilled sweet butter
 1 hard-cooked egg yolk, strained
 $\frac{1}{4}$ cup grated Parmesan cheese
 $\frac{1}{4}$ teaspoon cayenne pepper
 1 egg, beaten
 1 cup finely diced cooked white meat of chicken
 $\frac{1}{2}$ cup diced cooked tongue
 2 cups set mayonnaise (see Basic Sauces)
 8 thin slices truffle
 2 cups chicken aspic (see Basic Aspics)

Sift flour and salt into a bowl. Cut butter into small pieces and rub into flour until it resembles coarse corn meal. Add strained egg yolk, cheese and cayenne. Mix in the raw beaten egg and work up quickly to a dough. Turn out onto a lightly floured board and knead a little to get a smooth surface. Wrap in waxed paper and chill for at least 10 minutes. Remove and roll out $\frac{1}{4}$ " thick. With a fluted 3½" cookie cutter, cut into 8 rounds and line 8 tartlet tins with dough. Prick bottoms with fork and line each with a buttered round of waxed paper. Put a teaspoon of raw lentils or rice on top to keep paper down during baking. Bake in a 425° oven for 15-20 minutes or until golden-brown around the edges. Remove, turn out and chill.

Mix chicken and tongue with a little of the set mayonnaise. Fill each tartlet shell with the mixture and level off with a spatula. Carefully dry poached eggs on paper towels. Place them on a rack and coat with mayonnaise on the point of setting. Place a slice of truffle on each coated egg and chill well in the refrigerator. Remove and coat with aspic on the point of setting. Place an egg on top of chicken mixture in each tartlet. Arrange down a long flat serving dish, garnish with water cress and serve well chilled. Decorate edges of dish with triangles of set aspic. Serves 8.

Oeufs Pochés Frou-Frou

6 poached eggs
 3 cups chaud-froid sauce (see Basic Sauces)
 3 finely strained hard-cooked egg yolks
 $\frac{1}{4}$ cup heavy cream
 6 thin slices truffle
 2 cups cooked, drained asparagus tips
 2 cups cooked, drained peas
 2 cups cooked, drained string beans, cut in 1" pieces
 2 cups set mayonnaise (see Basic Sauces)
 2 cups chicken or meat aspic (see Basic Aspics)
 Asparagus tips, pimientos for garnish

Place drained, dried eggs on a rack over a jelly roll pan. Make chaud-froid sauce according to previous directions. When it comes to a boil, add the strained egg yolks which have been mixed with the heavy cream. Stir sauce over ice until it coats the back of a silver spoon. Coat the eggs with the sauce and chill until set in the refrigerator. Put a thin slice of truffle on each and coat with aspic on the point of setting. Chill.

Meanwhile, put the chilled vegetables in a bowl and mix them with mayonnaise on the point of setting, using two forks. Fill a deep charlotte mold with vegetable mixture, put to set in the refrigerator. To serve, unmold on a cold, flat dish, place poached eggs at equal distances around the top of the vegetable mold. Chop the rest of the set aspic, put in a pastry bag with a round tube and pipe a ribbon of chopped aspic around each egg. Place between eggs small bundles of asparagus tips with a thin strip of pimiento around the center. Serves 6.

How to make oeuf poché à l'estragon



CAREFULLY TRIM RAGGED EDGES OF WHITE



PUT $\frac{1}{4}$ " ASPIC ON POINT OF SETTING IN MOLD. CHILL. DECORATE WITH TARRAGON.



ADD EGG. FILL WITH ASPIC. CHILL UNTIL SET



TO LOOSEN ASPIC, SLIDE KNIFE AROUND MOLD



RUB BOTTOM OF MOLD WITH HOT DAMP CLOTH



UNMOLD EGG IN ASPIC, READY TO SERVE

Oeufs Pochés Beau-rivage

- 6 poached eggs
- 6 artichoke bottoms
- 1½ cups shrimp, boiled, shelled, deveined
- 1 cup pea purée
- 2 cups set mayonnaise (see Basic Sauces)
- 1 cup chicken or meat aspic (see Basic Aspics)

Carefully drain the artichoke bottoms, dry on paper towels and arrange on a rack over a jelly roll pan. Dice the shrimp, reserving three of the best. Mix the pea purée with mayonnaise on the point of setting. Bind the chopped shrimp with a little of this sauce. Put some of the shrimp mixture on each artichoke bottom and top with a drained, dried poached egg. Coat with remaining mayonnaise mixture on the point of setting. Carefully cut the three whole shrimp in half lengthwise and place one half on each egg. Put to set in refrigerator. When set, coat with aspic on the point of setting. Serve surrounded by the remaining aspic, set and chopped. Serves 6.

MEAT

Cold Jellied Beef Paté

- 2 calves' feet, cracked
- 1 pig's foot, cut in 4
- 2 pounds beef chuck, sliced
- 2 pounds pork, sliced
- Salt, freshly cracked pepper
- 2 white onions, skinned and finely sliced
- 3 carrots, peeled and finely sliced
- 2 cloves garlic, finely chopped
- ½ cup chopped parsley
- 2 crushed bay leaves, 2 cloves
- 1 teaspoon chopped rosemary
- ½ teaspoon each cinnamon, nutmeg, ginger
- Bacon slices
- 1 cup red Burgundy
- ¼ cup brandy
- 2 cups meat aspic (see Basic Aspics)

Put the calves' feet and pig's foot in a Dutch oven. Then alternate layers of beef and pork, seasoning each layer generously with salt and pepper and putting between each layer thin slices of onion and carrot, and all the other herbs and spices. Cover with bacon slices, add the wine and brandy and simmer gently for 6 hours. Remove only the meat. Finely chop it or leave it as it is, in coarse shreds. Pack meat into a 2-pound bread tin or terrine. Strain the juices through a fine cloth and pour over the meat. Chill but do not allow to set and then add 1 cup of aspic on the point of setting. Chill until set. Unmold and decorate with set aspic, finely chopped.

Boeuf à la Mode Froide

- 4 pounds rump of beef
- 12 strips larding pork
- 2 tablespoons chopped parsley
- 2 bay leaves
- Salt
- 2 teaspoons cracked black and white pepper
- ½ teaspoon nutmeg
- 1 small onion, finely sliced
- 1 small carrot, finely sliced
- ½ teaspoon thyme
- 3 cloves
- 8 peppercorns
- 2 sprigs fresh tarragon
- 1½ cups brandy
- 3½ cups red Burgundy
- ¼ cup bourbon
- 1 tablespoon bacon fat
- 2 calves' feet, blanched
- 1 clove garlic, finely chopped
- Herb bouquet (bay leaf, parsley, celery tops)

- 12 each: baby carrots, baby white onions, baby turnips, baby mushrooms
- ½ pound salt pork, diced, blanched and drained
- 3 tablespoons plain gelatin
- 2 cups meat aspic (see Basic Aspics)

With a larding needle, lard the beef with the strips of pork. Place beef in a deep earthenware crock. Sprinkle with parsley, 1 crushed bay leaf, salt, cracked pepper, nutmeg, onion and carrot slices. Add thyme, cloves, whole bay leaf, tarragon, peppercorns, 1 cup brandy, 1½ cups Burgundy and bourbon. Marinate for 24 hours, turning once or twice. Remove, drain and dry meat well, heat bacon fat in a large cast iron skillet and brown meat on all sides over a brisk flame. Remove meat from pan with marinade, calves' feet, remaining Burgundy, garlic and herb bouquet. Cover and bring to a rolling boil. Cook in a 350° oven for 4 hours, turning meat once or twice.

Remove beef to another kettle with a close-fitting lid. Remove all fat from gravy and strain over the meat. Add vegetables, diced salt pork, and meat trimmed from calves' feet. Cover and cook in a 350° oven for 1 hour. Let meat get quite cold in the liquid, then place it on a heavy board, place a heavy weight on it and let it chill for a few hours. Cut meat into very thin slices. Arrange them overlapping on a flat glass or silver dish. Strain the gravy, mix it with the gelatin and stir over ice until it is on the point of setting. Coat the meat slices with this sauce and chill in the refrigerator. Remove vegetables, arrange down each side of dish and coat with meat aspic on the point of setting. Serves 8.

Sulze

(Jellied Pig's Knuckles)

- 6-8 pig's knuckles, cut in pieces
- 2 teaspoons salt
- 1 onion
- 8 peppercorns
- ½ bay leaf
- 2 sprigs thyme
- 2 cloves garlic, bruised
- ½ cup vinegar
- 2 tablespoons freshly chopped parsley
- Freshly ground pepper
- Pinch of sugar
- 1 envelope plain gelatin
- ½ cup chopped dill pickle
- ½ cup diced boiled tongue
- 3 sliced hard-cooked eggs
- 1 tablespoon capers
- Finely chopped onion
- Vinaigrette sauce

Put the well washed pig's knuckles in a large kettle with 1½ quarts water, the salt, whole onion, peppercorns, half bay leaf, thyme, garlic and vinegar. Bring slowly to a boil. Simmer uncovered for about 2 hours, adding more water if necessary to keep liquid at half the original quantity—the knuckles are cooked when the bones pull out of the meat easily. Remove knuckles, take off meat and cut it into strips or cubes. Sprinkle with parsley and ground pepper. Strain the broth, simmer it ½ hour longer and let cool. Skim off all the fat, return the meat to the broth and simmer for 15 minutes. Correct the seasoning and add a pinch of sugar. Soften the gelatin in ¼ cup water, remove broth from heat and dissolve the gelatin in it.

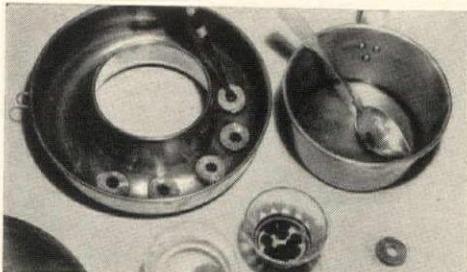
Spoon the meat and broth into an enameled bread pan and arrange on top the chopped dill pickle, diced tongue, sliced eggs and capers. Pour on the broth. Chill until set, unmold, and serve in thin slices sprinkled with a little finely chopped onion. Pass vinaigrette sauce separately. Serves 6.

Ham Mousse

1½ pounds boiled ham
4 ounces salt butter
¾ cup flour
Salt, cayenne pepper
½ teaspoon nutmeg
2 eggs
1 cup milk
6 ounces sweet butter
1 teaspoon tomato paste
½ cup heavy cream, whipped
2 egg whites
4 cups meat aspic (see Basic Aspics)
4 ounces sliced tongue
1 small truffle, sliced
1 bunch water cress

Dissolve salt butter in a small heavy saucepan, mix in the flour, off the fire, and season with salt, cayenne and nutmeg. Add the two beaten eggs, mix in the milk, and stir over the fire until mixture comes clean away from the sides of the pan. Spread on a plate and chill well.

Cream sweet butter until very light and fluffy in a mixer. Put the ham through a fine meat chopper three times, beat it slowly into the creamed butter, add the tomato paste and season well. Mix in sauce which was made and chilled, then the whipped cream and lastly the stiffly beaten egg whites. Well chill a ring mold. Pour in the bottom 1½ cups aspic on the point of setting. Chill until set in the refrigerator. Cut out small rounds of boiled tongue, and cut a smaller round from the center of each. Fill hole with a round of truffle cut the same size (see illustration). Dip this decoration in aspic on the point of setting and place at even distances in the ring mold. Pour over the decoration a little more aspic on the point of setting and chill again. When set, carefully fill the ring mold with the ham mousse and, on top of the mousse, a little more aspic on the point of setting. Chill until set, then unmold on a round platter and decorate with sprigs of water cress and chopped set aspic. Serves 6-8.



HOW TO DECORATE MOLD FOR HAM MOUSSE

POULTRY AND GAME

Pheasant Paté

1 pheasant
1 small chicken
Salt, fresh-cracked white pepper, cayenne
½ cup brandy
½ pound chicken livers, ground
½ pound calves liver, ground
½ pound lean veal, ground
2 ounces sweet butter
1½ ounces flour
2 eggs
½ teaspoon nutmeg
½ cup milk
½ pound bacon
½ cup pistachio nuts, blanched
2 cups chicken aspic (see Basic Aspics)
1 bunch water cress

Skin the chicken and pheasant and remove meat from the bones in as large pieces as possible. Place meat in a shallow baking dish and sprinkle with salt, white pepper and ¼ cup brandy. Marinate, covered, for at least 1 hour.

Mix together in a bowl the ground livers and veal. Melt the butter in a saucepan and stir in the flour, off the fire. Mix in the eggs, season with salt, cayenne pepper and nutmeg, stir in the milk and stir over the fire until the mixture comes clean away from the sides of the pan. Spread mixture on a plate and allow to get quite cold. Mix this into the ground meat and liver. Line an oblong bread tin with slices of bacon. Put a layer of the ground mixture on the bottom, then a layer of chicken and pheasant, sprinkling each layer with pistachio nuts. Repeat in this order until mold is filled, ending with ground mixture. Fold over tips of bacon slices and cover top with another slice or two of bacon, spread lengthwise. Cover with buttered aluminum foil, place tin in a pan of hot water and poach at 350° for 1½ hours. Remove, chill a little, cover with a weight (a brick is perfect) and allow to get well chilled in the mold. Turn out of mold, wipe off moisture and excess fat with paper towels. Arrange on a rack and coat two or three times with chicken aspic on the point of setting, allowing each coat to set in the refrigerator before adding the next. Serve on a flat dish, garnished with chopped set aspic and water cress. This paté can also be served uncoated.

Duck with Pineapple

(Shown on cover)

2 4-5-pound ducks
¼ cup brandy
2 teaspoons salt
1 teaspoon freshly cracked white pepper
2 chicken breasts
1½ pounds ground veal
3 egg whites
2 cups light cream
¼ teaspoon cayenne pepper
½ pound boiled tongue, cut in strips
2 hard-cooked egg yolks
2 truffles, coarsely chopped
½ cup pistachio nuts
2½ cups chicken aspic (see Basic Aspics)
2 small pineapples
3 hard-cooked eggs
2 ounces sweet butter
6 ounces cream cheese
2 teaspoons tomato paste
2 tablespoons cooked, strained spinach

Carefully bone both ducks by splitting down the center of the back, and, with a small, sharp knife, removing all meat from the carcass, taking care not to make any holes in the skin. Spread skin side down on a board, sprinkle with a little brandy and season with a little salt and freshly cracked white pepper.

Skin and bone the chicken breasts and put them through a meat grinder. Put ground chicken and ground veal in a mixer, beat in the egg whites and slowly add the light cream. Lastly, add remaining salt and cayenne pepper and beat well. Allow to stand for 10 minutes. With a spatula spread ½ the mixture on each duck, leaving a ¼" margin all around. Press on top strips of tongue, put an egg yolk in the center and scatter chopped truffle and pistachio nuts over all. Sprinkle with remaining brandy. Fold over skin and sew up ducks with fine thread. Place ducks on a rack in a roasting pan and pour a little water in the pan. Roast at 350°-375° for 1½ to 2 hours. Baste frequently, adding a little more water when necessary. About ½ hour before end of cooking time, cover ducks with aluminum foil. When cooked, remove from pan, wrap in fresh

foil and chill completely with weight on top. When cold, remove all excess fat with a paper towel wrung out in cold water. Dry well. Put the shapelier of the ducks on a rack and cover with chicken aspic on the point of setting. Put in refrigerator to set. Remove, coat again, rechill. Repeat until there is a good ¼" thickness of aspic over the top of the duck.

Peel one pineapple, remove the eyes and cut in half lengthwise. Remove hard core and cut in ¼" thick slices. Dry thoroughly between two or three thicknesses of paper towels. Overlap slices on top of duck and coat two or three times with aspic, chilling in between each coat. Scatter a little chopped set aspic on the bottom of a chilled flat silver platter and place the duck in the center. Insert two toothpicks where the duck's legs would have been and cover the ends with two large cutlet frills.

Peel the second pineapple, remove the eyes and cut it in half lengthwise, leaving some of the foliage on the top. Dry thoroughly on paper towels. Give each half one or two coats of aspic and arrange two halves at each end of the duck on the serving platter. Put a little more chopped set aspic down each side of the platter, garnish with slices of the other duck and stuffed eggs.

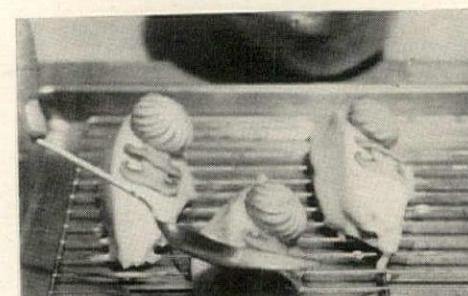
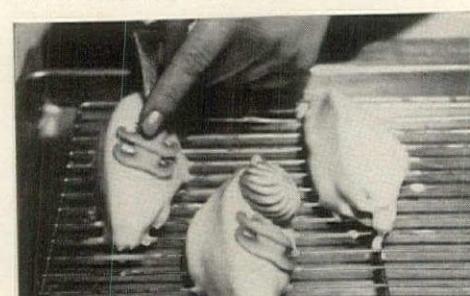
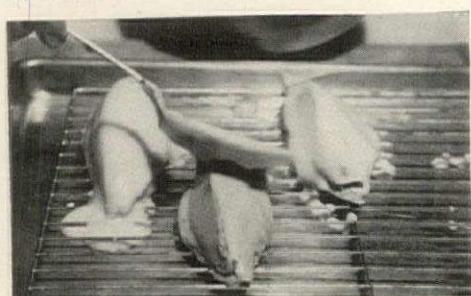
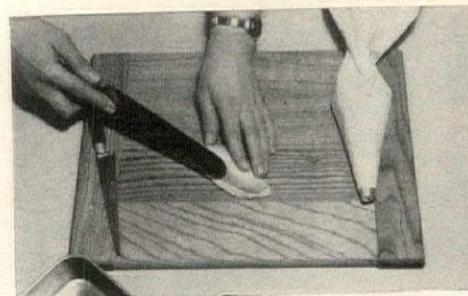
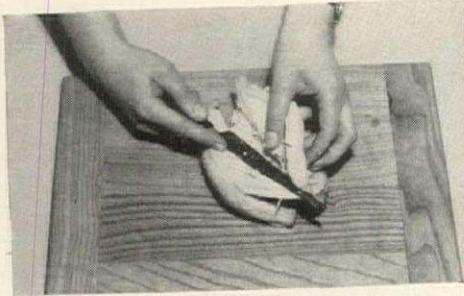
For stuffed eggs, shell the hard-cooked eggs and cut in half lengthwise. Carefully remove whites and put them in water with a little lemon juice to keep from discoloring. Rub yolks through a strainer. Cream the butter and slowly add the strained yolks, cream cheese and seasoning to taste. Beat well. Halve mixture. To one half add tomato paste and to the other, the strained spinach. Put each mixture into a pastry bag with a star tube. Drain and dry egg whites. Anchor them on chopped aspic at one end of the duck and fill alternately with tomato and spinach mixtures. Decorate each with a slice of truffle. Chill everything thoroughly before serving. Serves 12.

Quail with White Grapes

4 quail
Salt, black pepper
½ cup Madeira wine
6 ounces pâté de foie gras
4 slices fat salt pork
2 white mushrooms, sliced
1½ cups strong veal stock
1½ cups chaud-froid sauce (see Basic Sauces)
Thin slices of truffle
1½ cups chicken aspic (see Basic Aspics)
2 cups skinned seedless white grapes

Remove heads of quail, split them down the back and carefully remove the breast bones. Sprinkle cavities with a little salt and pepper and a few drops of wine. Beat the foie gras until light and creamy, season well with salt, pepper and a little wine. Divide mixture evenly between the four quail, fill the cavities, fold over the skin and sew up with fine thread. Wrap quail in salt pork slices and put into a pan with the sliced mushrooms, veal stock, remaining wine, quail heads and a little salt and pepper. Bring slowly to a boil and simmer very gently for half an hour. Allow to get cool in the liquid. Unwrap. Discard salt pork. Carefully remove thread. Wipe quail dry with paper towels and put them on a rack over a jelly roll pan. Coat with chaud-froid sauce, chill until set in refrigerator, remove, coat and chill again. When set, decorate with thin slices of truffle and glaze with chicken aspic on the point of setting. Return to refrigerator until well chilled and set. To serve, arrange quail down the center of a flat serving dish, pile skinned white grapes at each end and garnish with chopped set chicken aspic. Serves 4.

How to prepare suprême de volaille Parisienne



Suprême de Volaille Parisienne

3 large chicken breasts
1 cup mixed sliced onion, carrot, celery
Sprig of tarragon or bay leaf
Peppercorns, salt, cayenne pepper
2 2-ounce cans liver pâté
3 ounces sweet butter, creamed
2 tablespoons brandy
Garnish (tarragon leaves or mushroom slices, or truffles)
2 cups chaud-froid sauce (see Basic Sauces)
3 cups chicken aspic (see Basic Aspics)

Put the chicken breasts, sliced vegetables, herb, a few peppercorns, 1 teaspoon salt and 4 cups water in a pan. Bring slowly to a boil and simmer gently for 25 minutes. Let chicken breasts cool in stock. Drain, skin and bone them and cut each boned half-breast almost in two lengthwise, leaving it joined at the outer edge. Mix together the liver pâté, butter and brandy, season to taste with salt and cayenne pepper. Put this mixture into a pastry bag with a plain round tube and pipe it carefully into the half breasts. Reshape them. Chill. Arrange on a rack over a shallow pan. Stir chaud-froid sauce over ice till on point of setting. Coat chicken with sauce. Put in refrigerator to set. Remove and decorate with tarragon leaves, or slices of mushroom (cooked in a little lemon juice and water and well drained) or shapes cut from truffles. Coat with aspic on the point of setting. To serve, arrange on a flat silver platter and surround with chopped set aspic. Serves 6.

then stir in the strawberries. Rinse a small shallow bombe mold with cold water, fill with the strawberry mixture and put to set in the refrigerator.

Meanwhile, make the rice cream. Cook the rice, milk, salt and sugar over a slow fire until soft and creamy. Rub through a fine strainer and add the vanilla. Soften the plain gelatin in $\frac{1}{4}$ cup water and stir into the hot rice until thoroughly dissolved. Stir over ice until mixture is lukewarm. Beat the heavy cream over ice until stiff and mix into the cooled rice. Fill a lightly oiled ring mold with the rice cream and chill until well set—at least 2 hours. Unmold on a cold, flat serving dish, unmold the strawberry mixture and put it in the center of the ring. This dish may be made with other berries and fruits with appropriate Jello flavor. Serves 6-8.

Oranges en Surprise

8 large navel oranges
1 cup sugar
 $\frac{1}{2}$ cup water
 $\frac{1}{4}$ teaspoon cream of tartar
3 egg yolks
1 package orange Jello
1 tablespoon plain gelatin
 $\frac{3}{4}$ cup heavy cream
1 egg white

Grate the rind of two of the oranges and put it in a saucepan with the sugar, water and cream of tartar. Stir over a slow fire until dissolved and then cook until the syrup is thick enough to spin a fine thread between finger and thumb. Beat the egg yolks in a mixer until light and fluffy. Slowly pour the syrup onto the yolks and continue beating until thick and cold.

Carefully cut off tops of six remaining oranges, remove all pulp and cut it into as large pieces as possible, removing all skin. Make the orange Jello according to package directions, adding the 1 tablespoon plain gelatin. Stir jelly over ice until on the point of setting and then fold in the orange sections. Fill a plain charlotte mold with the orange jelly and chill. Whip the cream until stiff, fold into the egg yolk mixture and then add the stiffly beaten egg white. Fill scooped-out orange shells with this mixture, replace the tops and put in the refrigerator to chill. When firm, turn out jelly on a cold, flat serving dish. Take the two oranges from which rind was removed, cut off the white pith and carefully remove the sections. Arrange these around the jelly and around them, the stuffed orange shells. Serves 6.

Banana Mousse Marlborough

10 very ripe bananas
2 packages lemon Jello
6 tablespoons plain gelatin
2 ounces pistachio nuts, finely chopped
5 eggs
3 egg yolks
1 cup granulated sugar
Juice of 2 lemons
4 cups water
 $\frac{1}{2}$ cup heavy cream, whipped

Dissolve the Jello in water with 3 tablespoons plain gelatin over a slow flame. Then stir over ice until on the point of setting. Line a pan mold with the jelly. Cover with slices of banana and fill in between the slices with chopped pistachio nuts. Line again with Jello on the point of setting and chill in the refrigerator.

Mix the eggs, egg yolks and sugar and beat with an electric mixer until very stiff. Mix in the remaining bananas, mashed. Dissolve the remaining plain gelatin in the lemon juice and water and then very carefully mix into the egg mousse. Lastly, add the whipped cream. Fill lined mold with this mousse and put to set in the refrigerator. When set, fill with the remaining jelly on the point of setting and chill again until set. Unmold on a flat dish. Serves 6.

Whipped Orange Jelly

(shown on cover)

3 packages orange Jello
2 tablespoons plain gelatin
Grated rind of 3 oranges, 1 lemon, 1 lime
Juice of 3 oranges, 1 lemon, 1 lime
Glacé cherries and pears for garnish

Make the Jello according to package directions, adding the plain gelatin and the rind and strained juice of the citrus fruits. Pour into a shallow bowl and leave until quite set. Put in a mixer and beat at high speed until very light and fluffy. Jelly should be a pale orange color; if necessary, a drop or two of red food coloring may be added. Rinse a deep bombe mold with cold water and fill with the whipped jelly. Cover top with waxed paper and chill until firm. To unmold, slide a small thin bladed knife around the edge of the mold, invert on a cold, flat serving dish, rub top and sides for a second or two with a hot damp cloth, carefully lift up mold. Garnish sides, top and bottom of jelly with glacé fruits, put real or artificial grape leaves around the base. Serves 8.

DESSERTS

Strawberry Singapore

2 packages strawberry Jello
2 tablespoons plain gelatin
1 tablespoon lemon juice
2 cups whole strawberries
 $\frac{3}{4}$ cup Carolina rice
1 quart plus 1 cup milk
 $\frac{1}{2}$ teaspoon salt
 $\frac{3}{4}$ cup sugar
2 teaspoons vanilla
2 envelopes plain gelatin
1 cup heavy cream

Dissolve the Jello as directed on the package and add 2 tablespoons plain gelatin and the lemon juice. Stir over ice until on the point of setting,

LONDON

continued from page 33

drons laid out by William Kent. The velvety lawns, the basis of every English garden, gave us great delight. (Not the result of any special method," said the guide; "but simply of regular cutting and rolling for a few centuries.") So did an Italian garden with a conservatory; a canal two thousand feet long with a classical bridge designed by James Wyatt; and five plots cultivated by the children of King Edward VII.

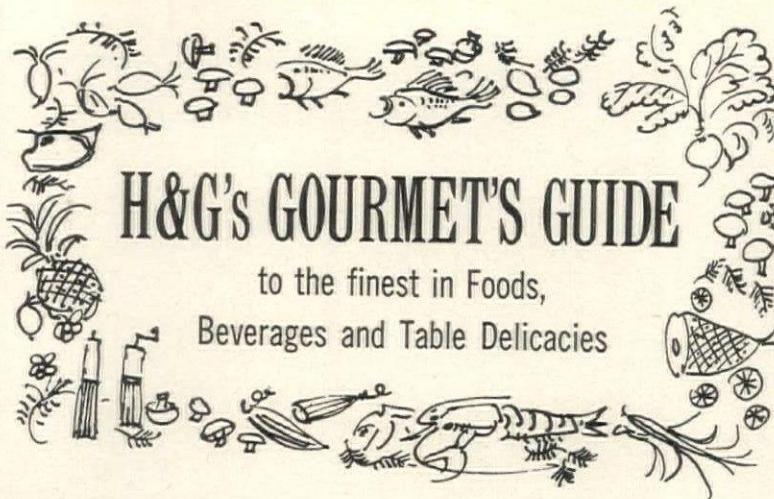
The house at Chiswick is a Palladian villa surmounted by a dome copied from the Rotunda Capra near Florence. Built in 1727 by the architect Earl of Burlington, it passed through the hands of dukes and kings, and in 1928 was acquired for the public by the Brentford and Chiswick Urban District Council.

But the gardens at Chiswick only served to whet our appetites, so when we decided to stay through the weekend we accepted an invitation to visit Longford Castle in Salisbury, about 84 miles southwest of London. There I found the English garden I had dreamed about.

Possibly its charm was that its owners, Lord and Lady Radnor, were living there and I could envision them reading on the terrace, working with the plants or wandering in the picture galleries. In the soft October sun, we walked with Lady Radnor through the lacy park down to the stream, then over a small bridge where we paused to watch the lazy flowing water. There are no chattering lawn mowers, no stiff gravel walks, only five shades of endless green shrubs and trees and grass interspersed with daisies and late roses that seemed to be growing wild. Longford Castle is open to the public on Wednesdays. In the vicinity there are other great houses that are also open to visitors: Wilton, and Longleat, where the Marquess of Bath dons his long robes and sits rigidly in a high backed chair, awaiting his guests. Nearby is Salisbury Cathedral, one of the most beautiful in all of England.

From Salisbury we went on to Morton in Marsh in Gloucestershire where we arrived in time for tea. While we sat with our friends in a firelit drawing room, sipped our tea, listened to talk of horses and dogs and gardens and farming, and to the enthusiasm resounding from a hunt meeting that was being held in the study next door, we decided that our next trip would be planned around a gardener's pilgrimage to North Wales, Yorkshire and Edinburgh.

For a list of shops to visit in London, turn to page 97.



H&G's GOURMET'S GUIDE

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QUICK-GOURMET RECIPE OF THE MONTH

Blender Tongue and Vegetable Aspic (Serves 6-8)

- 1 envelope plain gelatin
- 2 10½-ounce cans beef bouillon
- ½ teaspoon each: salt, pepper
- ¾ pound thinly sliced tongue (or ham)
- 1-pound can each: tiny peas, diced carrots

Put the gelatin and ½ cup very hot water in an electric blender. Cover and blend on high speed for 40 seconds. Remove cover and, with motor on, pour in the beef bouillon and season with salt and pepper. Turn off blender. Strain aspic through a sieve lined with a cloth wrung out in cold water.

Coat a 6-cup ring mold with aspic and chill until set. Line mold with overlapping slices of meat, dipped in aspic, and chill again. Mix vegetables, moisten with aspic, put in mold and pour in remaining aspic. Chill until set. To serve, unmold on a platter; garnish center with salad greens.

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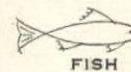
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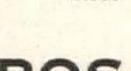
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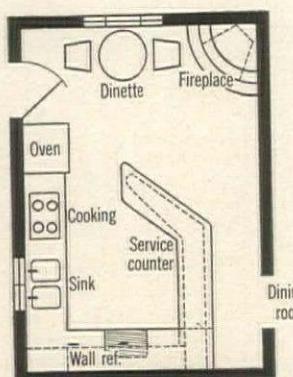
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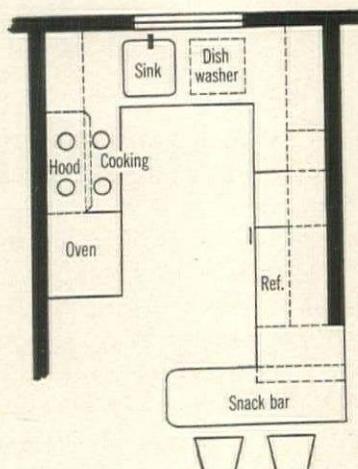
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13 KITCHENS *continued from page 36*

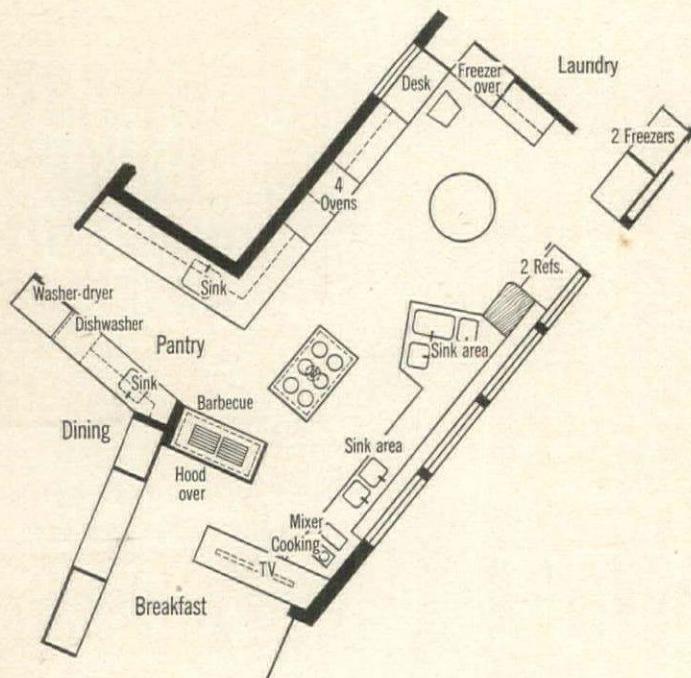
An efficient plan is the heart of a good kitchen



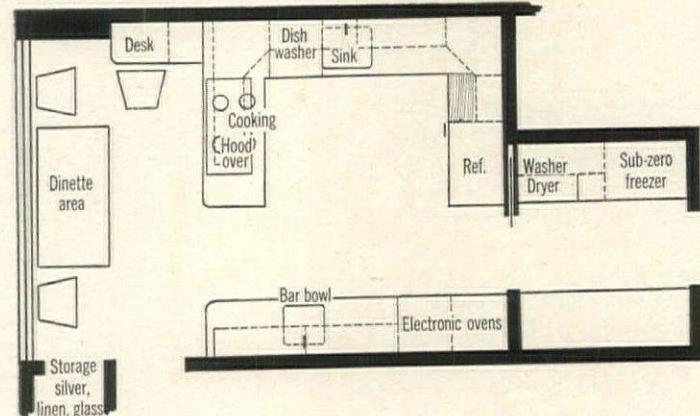
No. 1 COMPACT COOKING AREA leaves room for a fireplace, dining table with two chairs and a collection of antique accessories in this paneled kitchen. Continuous counter of tile acts as both work surface and a buffet for kitchen meals, dining room service. Cooking equipment is ranged on one wall, space below wall refrigerator supplements main counter for food preparation.
Owners: Mr. & Mrs. John A. Almquist.



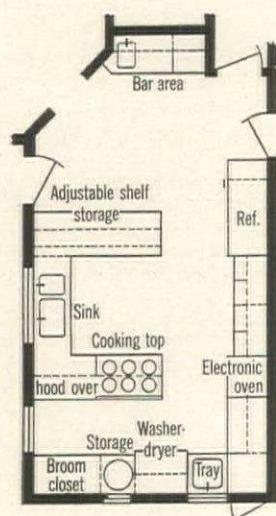
No. 4 STEP-SAVING KITCHEN makes a virtue of small space. Oven and built-in cooking top at left, refrigerator and storage cabinets are all conveniently near the snack bar which also serves as a buffet counter and handy planning desk. Rubber tile floor and acoustical tile on ceiling cut down noise; overhead luminous egg-crate plastic panel gives the kitchen soft, over-all lighting.
Owner: Mr. Comer Syrett.



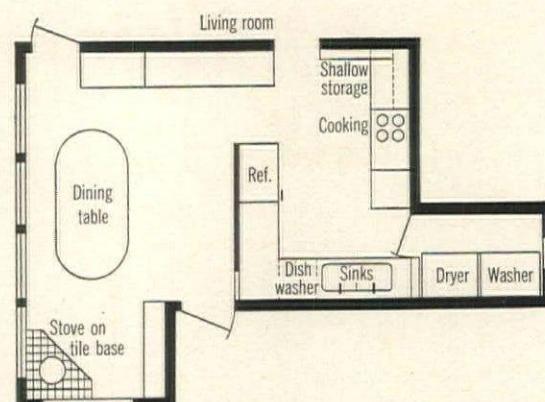
No. 2 LARGE KITCHEN is well served by a number of separate centers for different activities, each with plentiful storage and its own sink. Baking center at right of pantry has ceramic counter, built-in motor for mixer. Island cooking center supplements ovens and built-in barbecue. Snack center by pass-through to breakfast room has two burners, outlets for appliances. Luminous ceiling panels light work areas.
Owners: Mr. and Mrs. Sam Capin.



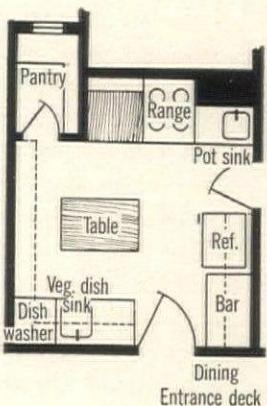
No. 5 COMPARTMENTED PLAN makes this kitchen work efficiently for entertaining. Cooking is concentrated in the U-shaped area. Bar and electronic ovens opposite it can be used for drink-mixing, heating canapés, while dinner is being made without interrupting party preparations. Linen, china, silver, glass storage is near dinette area and adjoining dining room.
Owners: Mr. and Mrs. Victor Carter.



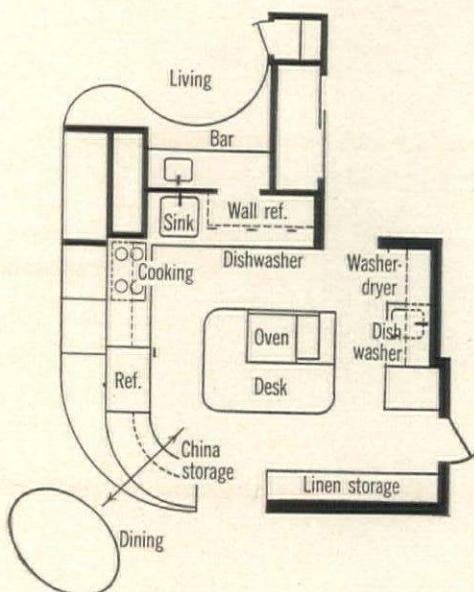
No. 3 U-SHAPED COOKING AREA is the hub of this kitchen. It has a two-oven, nine-burner range which is supplemented by electronic oven in wall opposite. To right of the double sink is an appliance center, to the left a built-in motor for mixer and blender. Laundry area with sink doubles as flower arranging counter and the bar has its own sink and ice cube maker so cooking need not be interrupted. Cabinet by refrigerator has sliding trays for linens.
Owners: Mr. and Mrs. Bruce Dohrmann.



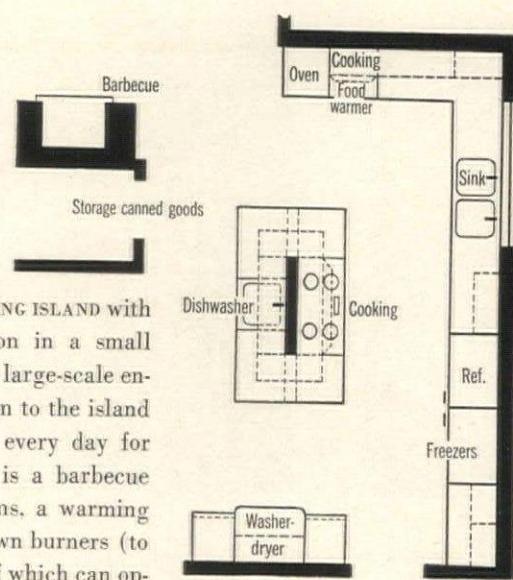
No. 6 POINT-OF-USE STORAGE was built into this small kitchen to make it workable and well organized. Shallow open shelves and wood cabinets line walls around and above range, refrigerator and sink. Low divider wall which encloses the free-standing refrigerator and separates the kitchen from the living room lends itself to decorative accessory groupings.
Owners: Mr. and Mrs. Fred Lyon.



No. 7 MINIMUM KITCHEN, just 11' x 12', makes good use of small space. Cooking equipment on open shelves around range, food and pots in walk-in pantry are easily located. Pans can be filled with water or dumped after use at metal pot sink, freeing main vegetable sink for food preparation. Chef's table in center of room, marble-topped bar which doubles as pastry counter help to stretch working surface in kitchen. Owners: Mr. and Mrs. Alec Yuill-Thornton.



No. 12 KITCHEN CORE, a structural post which was masked by walnut storage cabinets, built-in ovens and planning desk, is a strategic center from which work, cooking and clean-up centers radiate. Linking kitchen to dining room is a china, glass and silver storage wall with a pass-through and two-way cabinets. Owners: Mr. and Mrs. Sidney Korshak.



No. 13 COOKING ISLAND with dishwasher is a boon in a small kitchen equipped for large-scale entertaining. In addition to the island cooking top, in use every day for family meals, there is a barbecue and two built-in ovens, a warming oven and two pull-down burners (to right of ovens), all of which can operate simultaneously. Washer-dryer is away from main work areas.

LONDON

continued from page 95

ADDRESS BOOK

Here are some London shops you'll find well worth visiting.

FOR CHINA AND GLASS

Sotheby's—34 New Bond St. (also silverware, furniture, coins and tapestries)

Asprey—165 New Bond St. (old china)

Gered—10 Piccadilly Arcade (Wedgwood and Spode)

Thomas Goode—19 South Audley St. (representative collection of English china)

James Leather—59 Piccadilly (Crown Derby)

Worcester House—30 Curzon St. (Royal Worcester)

Josiah Wedgwood—34 Wigmore

FOR LINENS

Givan's Irish Linens Stores—111 New Bond St. (close-weave damask)

Robinson and Cleaver Ltd.—156 Regent St.

Walpole Bros.—87 New Bond St.; or Knightsbridge branch on Sloane St.

National Linen Co.—130 New Bond St. (household linen)

FOR CUTLERY

Martin and Webb—Regent St.

FOR SOAPS, PERFUMES

Floris—89 Jermyn St.

FOR PRINTS, PAINTINGS AND SHIP MODELS

The Parker Gallery—2 Albemarle St.

FOR PEWTER AND SILVER

The Pewter Shop—Burlington Arcade

William Walter Ltd.—Chancery Lane WC 2 (antiques and silver vaults)

Antiques—Church St., Nos. 54, 97, 112, 117, 120 in Kensington. Also Fulham Road; Brompton Road in Knightsbridge

General Trading Co.—No. 1-5 Grantham Place (also modern china and glass)

FOR ALMOST ANYTHING INCLUDING FOOD

Harrods—Brompton Road

Fortnum and Mason—181 Piccadilly

OUTDOOR MARKETS

Berwick Market in Soho, W. 1 (Monday and Thursday)

Tottenham Court Road (Wed. and Fri.)

Portobello Road Market (Saturday)

New Caledonian Market now in Bermondsey Market S. E. 1 (Fridays)

Petticoat Lane, Middlesex St. E. 1 (Sunday mornings)

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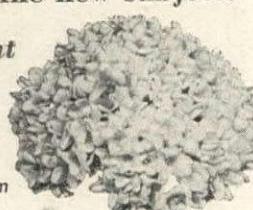
Fall is the *only* time to plant the lovely spring flowering bulbs that add so much color to your spring garden. Fall is also the only time to plant stately Iris, Oriental Poppies, many exotic Lilies and Perennials. See them all in Wayside's new Fall Catalog.

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New
HEMEROCALLIS
Apollo



Wayside Gardens

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H&G's GARDENER'S

Since August is generally a season of soaring temperatures and declining ambitions, it should be an ideal time for practicing the small but essential routines of plant handling, especially the dividing and replanting of perennials—your best iris, for example

The gardener's art is mostly the transplanter's technique

To know the name of a plant when you see it is a far cry from knowing how to grow it well in your garden. Even knowing how and where to place your plants for best effect is not enough to ensure getting the best results from them. For this you must understand something about the fundamentals of plant growth. In practice, this kind of knowledge will surely elude you unless you have learned the technique of planting and transplanting. While the beginning of wisdom may come with the spring sowing of a seed, it reaches a useful peak now that the season for dividing and replanting many garden perennials is at hand. In general, the proper time to separate large clumps of herbaceous varieties into smaller ones is from a few weeks to a month or two after they have completed their seasonal flowering. Iris, oriental poppies, daylilies, peonies, phlox are conspicuous on the list. Of these, none benefits more from frequent division (every two or three years, for the very best bloom) than the tall garden iris. Iris rhizomes are durable; the procedures for handling them are simple and uncomplicated (there is no better plant to practice on); the results of treating them right, at the right time, can be spectacular.



1 THREE-YEAR IRIS CLUMP (the original rhizome now in its fourth year) is overdue for division. Here whole clump with all its roots has been dug and earth shaken out by lifting entire mass a few inches and dropping it several times, care being taken not to harm the leaves or small rhizomes.



2 SEPARATE THE RHIZOMES by breaking them off where they are joined by fleshy neck sections. Only rhizomes that have not produced a flower stalk should be kept; all others are now useless and should be discarded, as well as any with dead ropey roots, despite its green leaves.

MONTH



3 SHORTEN OLD LEAVES of separated rhizomes, not for appearance's sake but to throw energy during remainder of season into fattening up reservoir of tissue from which next year's flower stalk will rise and to encourage development of new side rhizomes that will produce flowers year after next.



4 FAVOR LARGE ROOTS in replanting so that most vigorous go where best flowers are wanted. Smallest divisions may not produce flowers next year, but size is by no means a dependable criterion, simply an indication. A good placement of small plants is in cutting-garden rows, 8 inches apart.



5 SPREAD FEEDING ROOTS saddle fashion over shallow-ridges of earth formed in planting holes deep enough to permit final surface about an inch above top of rhizome. Set 10 inches apart. Planting with top of rhizome showing may encourage heaving and tearing of roots when frost comes.



6 SET FANS PARALLEL, in threes and fives or other staggered-row combinations. Then as side rhizomes develop group will fill in evenly, permitting from two to three years' development in same location without excess crowding. Only average well-dug ground, not too rich, is needed for iris.

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NOTES FOR THE AUGUST GARDENER

August is important not so much for the things you do as for what may happen later if you don't do them



First weekend

Sub-assembly line: The real polish of your spring herbaceous borders may depend on the care you take now to give seed-sown biennials a proper start. It is these two-year plants, raised annually to flower for the first and last time the spring after sowing, that supply much opulence and subtle color in the hardy garden during late May and June. The schedule of sowing, transplanting, growing for size, moving to the current year's borders and setting the adolescent biennials in their next year's locations can all be managed if the basic bottleneck—the handling of the transplants

—is eliminated. *Solution:* a series of raised beds four feet wide and as long as you like, in which even small seedlings may be safely set, from four to eight inches apart, until they are large enough for final placement. *Purpose of the narrow raised beds:* 1) assurance of good drainage; 2) provision of a layer, two to four inches deep, of especially rich loamy soil that may be moved with the plants in generous amounts without lowering the soil level of the transplanting area; 3) ease of weeding, watering, shading and digging of either whole rows or individual plants with (4) economy of space.



Second weekend

Rose ritual: Annual recurrence of the fondly familiar is among the appealing graces of gardening. As endearing as any is the seasonal affair with roses. Measured and stylized, for the most part, like a classic dance or the courtship of birds, the day-to-day maneuvers never pall, seem to vary but little in their fundamentals over the years. This is particularly true of pruning. With the bush roses (hybrid teas, grandifloras and to some extent the floribundas) the last real pruning of the growing year is now due. With the post-winter cutback finished, pruning until now has consisted largely of removing flowering stalks back to the point where repeat bloom would spring from five-part leaf axils. Now the time has come for real renovation. Branches that became twiggy during the past

three months may be removed entirely if vigorous new canes have developed alongside. And in any case they may be cut back to the places where new succulent shoots have already started. Where you have three months of good rose weather left, excise old growth freely in expectation of finer (even if not so many) late flowers.

Dividend: Richard Thomson's new book, *Old Roses* (Van Nostrand, \$7.50), belongs on the very short shelf of really good modern rose books. Mr. Thomson is, in the pleasantest possible way, an amateur of all roses but especially, within these covers, of the old ones. About these he talks warmly, with sure and ordered knowledge, and wholly without affectation or nonsense.

Continued on page 102

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Too pretty to put away

Pages 50, 51:

Trays: 19" diam., \$22.95; 20½" x 13½", \$17.95; 14" x 14", \$14.95. Covered containers, "termo-tureens," \$25.95. Flatware: "Kongo"; 6-pc. place setting, \$18. Dansk Designs. Rattan table top, 6' diam., \$34.95. Flairtime by Silvestri. China: 16-pc. set, \$19.95; ceramic compote, \$8.25. Jackson Internationale. Tablecloth, 60" x 90", \$6.95; napkins, 75¢ each. B. Altman & Co., New York. Crystal footed iced tea, \$7.50; fruit juice, \$5.50. Val St. Lambert.

Page 52:

1. Food covers, 16½" diam., \$4; 12" diam., \$2.50. Bloomingdale's, N. Y. Teapot, \$3.75; cup, 60c. Jasmine Shoppes, 63 E. 56th St., New York. Reed cushions, \$9 each. Helen Cole, 963 Lexington Ave., New York. 2. Mugs, "Willow" pattern, \$2 each. Bonniers, 605 Madison Ave., New York. Flatware: Oneidacraft Premiere "Paul Revere" stainless steel ladles. Low rattan chair, \$35. Lar, 1034 Lexington Ave., New York. 3. Goblets, "Scan", \$2 ea., wine bottles, ½ liter, \$1.50 ea., straw mats, 55¢ ea. Bonniers, 605 Madison Ave., N. Y. Rattan peacock chair, \$60. Mayhew Shop, 603 Madison Ave., New York. 4. Dansk "termo-tureen" in use as flower container. 5. Candles, 4" to 12" h., 3" diam., \$1.50 to \$2.25. Bloomingdale's, N. Y. 6. Parasols, bamboo handles; 36" diam., \$2; 24" diam., \$1.50; 18" diam., \$1. Jasmine Shoppes, 63 E. 56th St., N. Y.

Page 53, bottom:

Hamper, polished bamboo, 14" x 17", \$6.75. Bloomingdale's, New York. Yellow fishnet, 6' x 15', \$4.50. Bett's Home Art, Pearl River, N. Y.

Stereo

Page 73, top:

Loudspeaker system: 12" woofer, 3" cone tweeter, \$99.50 each. Audio-Tech Laboratories, 3420 Newkirk Ave., Brooklyn, N. Y. Record changer: 3 speeds; \$79.95. Mahogany base, \$6. Thorens Co. Pre-amplifier, \$249; cabinet, \$24; 30-watt amplifiers, \$154.50 each. Marantz.

Bottom:

Stereophonic components, "Venezia," designed by Hubertus Lierer: equipment cabinet, \$209.50; speaker cabinets, \$309.50 ea. Ruxton Electronics Co.

Page 75, bottom:

Room designed by Michael Greer for the N. S. I. D. project at York River House, New York.

Small Treasures

Page 80:

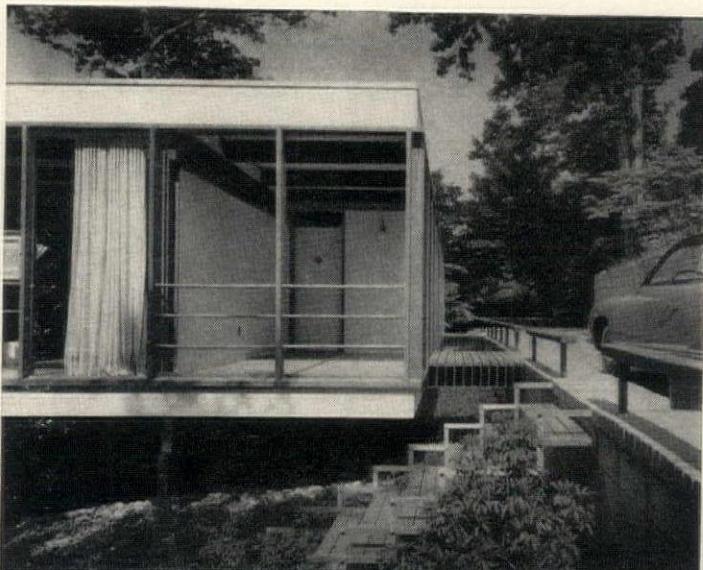
Sofa, hand-rubbed fruitwood finish; upholstered seat cushions, 50" x 23", 36" h.; in muslin, \$420. Tomlinson. Chandelier, palm trees in pots. Doris Dessauer, 228 E. 51st St., New York. Painting, Mexican primitive by Labios. Lange & Williams, 206 E. 51st St., N. Y. Floor: "Berain" terra cotta tiles. Three Centuries, 205 E. 56th St., New York.

Page 81:

Dough box from Old Salem collection;

TREE TOP LIVING *continued from page 58*

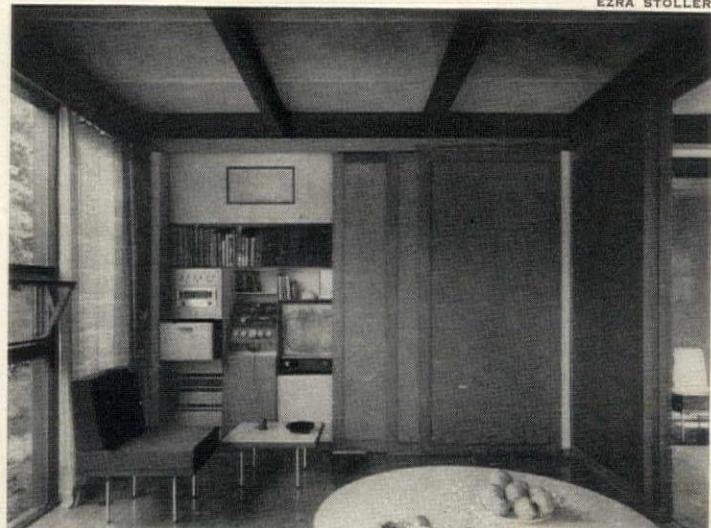
The delightful effect of this little house is enhanced by its sound structure, ample equipment



Front porch and entrance door are reached by a short bridge of wood decking. Exposed posts and beams of cypress and fir have natural wood stain. Wall panels and trim are painted white.



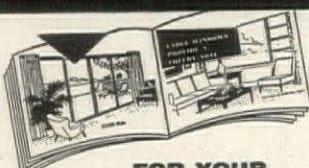
Counter cabinet along one side of well equipped kitchen includes appliance center, stainless steel sink, dishwasher, oven, four burners. Wall recessed refrigerator and freezer are in the end wall.



Living room storage wall holds TV, hi-fi, radio, records and shelves for glasses and wine storage behind sliding, wood fiber doors. Scrubbable white plastic fabric covers the inside walls.

Continued on page 103

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AUGUST GARDEN NOTES continued from page 100



Third weekend

Weed strategy: Time was when all the strategic thinking brought to bear against garden weeds was what could be carried on the blade of a hoe. This tended to make gardening a lot of work, whether a mile of onions or a half dozen peonies were involved. In either event you waited until you were in the presence of the enemy. Times have changed. Nowadays the basic idea is to prevent weeds from forming. How you do it is the matter to be determined.

Weed tactics, then, are what is really at issue. To achieve the Utopian and prevent weed formation in the first place, selective "pre-emergence" weed killers are available. They are, however, selective only for use against certain plants and for a limited time. Once a competing weed has been

kept from working against useful seedlings, weed control methods change. If the hoe is to be kept in the barn, use mulches. . . . *Lawn weeds*, aside from crab grass and chickweed, which may be killed chemically at germination, still require more heroic measures. They must be either pulled, cut out, or killed by direct chemical application. Here again 2, 4-D and 2, 4, 5-T compounds do the work. Where less than broadside attack is required, "spot" applicators are available. One of the best and quickest of these is an ordinary paint brush, dipped in the full-strength chemical and dabbed on the weed. Tie the brush to a stick if you dislike stooping. . . . And the peony clump? It may be well to keep the hoe blade sharp and, when moving in close have your fingertips ready.



Fourth weekend

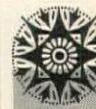
Go to the ant (so runs the traditional advice to sluggards); consider her ways and be wise. While the ant improves summer by preparing for winter, let gardeners improve it by preparing for next spring. Object of sermon: a deep storage coldframe in which to protect rooted cuttings, pot plants of fine but susceptible varieties, seeds and seedlings that require a winter's dormancy to get a real start in life, fall-dug clumps of choice chrysanthemums to be used as stock plants and similar sundries. Standard six-by-six foot square frame will accommodate two standard glass sash (heavy but serviceable). The depth is the

important dimension: a minimum of 18 inches between sand bed and glass beneath the sloping front edge is required; two feet or more is better. By allowing a six-inch slope from back to front, and presupposing a sand drainage bed six inches deep, you will need side walls two feet or more high. Concrete blocks or poured concrete walls will require footings. Two-inch wood planks may be spiked to corner stakes. In any event, the frame should project above the ground only enough to keep melting snow from getting in under the glass. The greater the depth of the frame below ground level, the more stable the temperature.

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SHOPPING

continued from page 101

Rooster; faience plate and soupiere. Old Versailles, 152 E. 53rd St., N. Y.

Page 84, top left:
Sewing table, teak; brass hardware; 28" x 15", 24½" h., \$149.25. Armchair, \$178.50. Leo H. Spivack, through decorators.

Right:
Hunt board, 54" x 18", 42" h., \$200. Craftique, Inc.
Floor: Kentile wood-grained vinyl plank, 4" x 36".
Tray; Dresden coffee pot, pitcher, sugar bowl. Accessories & Design, 112 E. 55th St., New York.
Delft plate, one of a pair. Old Versailles, 152 E. 53rd St., New York.
Lamps, hurricane globes. Tom Durkin, 212 E. 54th St., N. Y.

Bottom, left:
Silver chest with three drawers, removable silver tray; 21¼" x 15¾", 43¾" h., \$179.50. Colony Tables.
Swiss tambour curtains, 96" long, \$27.50 pair. Ottavia.
Rug, all-wool Wilton; 4'4" x 4'4", \$59.50. Lord & Taylor, New York.
Flatware, Robert Ensco, 682 Lexington Ave., N. Y.
Water colors in old English frames. Tom Durkin, 212 E. 54th St., N. Y.

Page 85, top left:
Chest, three drawers in base; aromatic red cedar panel interior; 48" x 20", 29" h., \$139.50. Lane Co.
Italian chair, rush seat, \$43. Luberto Design, 809 Third Ave., New York.
Carpeting, Wunda Plush all-cotton cut pile, \$10.95 sq. yd. Wunda Weve.
Portrait of little girl by Bette Mattos.
Clock; milliner's head; bowl; quills; tankard; plaque. Doris Dessauer, 228 E. 51st St., New York.

Top, right:
Commode, 28" x 17", 32" h.; painted, \$288; plain fruitwood finish, \$188. Union-National.
Wallpaper, "Calico" pink and white stripe. Thomas Strahan.
Floor: Amtico vinyl tiles, 9" x 9".
Rug: cotton, cut pile texture, fringed ends 4' x 6', \$15.95. Russell-Lacey.
Swiss tambour curtains, 96" long, \$27.50 pair. Ottavia.
Chairs; lamp; carafe set. Kean Associates, 140 E. 55th St., N. Y.
Floral prints, \$21 each. Lange & Williams, 222 E. 51st St., New York.

Bottom, left:
Room designed by Manashaw & Daggett. Chest, 38" x 18", 20¾" h., \$320; base, 8¾" h., \$160. Kittinger Co.

Right:
Room designed by Tressard Associates. What-not from Marblehead cherry group, 20" x 16", 52" h., \$79.50. Consider H. Willett.

Cook Book Cover

Page 87:
Oval tray, 25" x 14", silver plate, \$132. Black, Starr & Gorham, 594 Fifth Ave., New York.
Carving set, "Pyramid," \$68; round silver trays, \$70 and \$90. Georg Jensen, 667 Fifth Ave., New York.
Claret glass, "Rabelais," \$6. Baccarat & Porthault, 55 E. 57th St., N. Y.

PITCHED ROOF ON A HILLTOP

continued from page 64

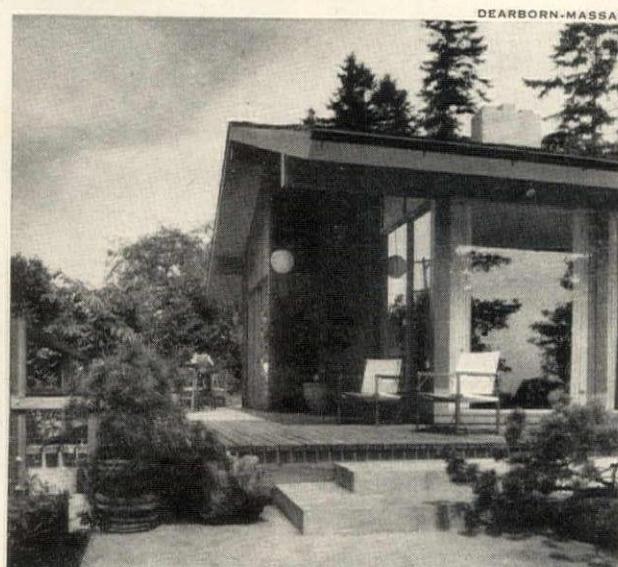
Widespread pitch of roof shelters two stories, carport and outdoor areas



View from the street is effectively obscured by the impenetrable stand of shrubbery (10' boxwood) that is planted along the edge of the property to cut off noise of traffic and preserve privacy.



Bas-relief plaques, set into the double front doors, add the single note of visual extravagance in this restrained design. Particularly at night, when the hall lights are turned on inside and ceramic sculptures are silhouetted against the back-lighted door, the entry has a quiet elegance. Shrubbery, never far from sight in this house, grows in planters by door.



Generous overhang of roof, six feet at this corner of the house, effectively wards off the direct sun during its highest, hottest hours, leaving deck and living room cool and shady retreats well designed for creature comforts at mid-day.



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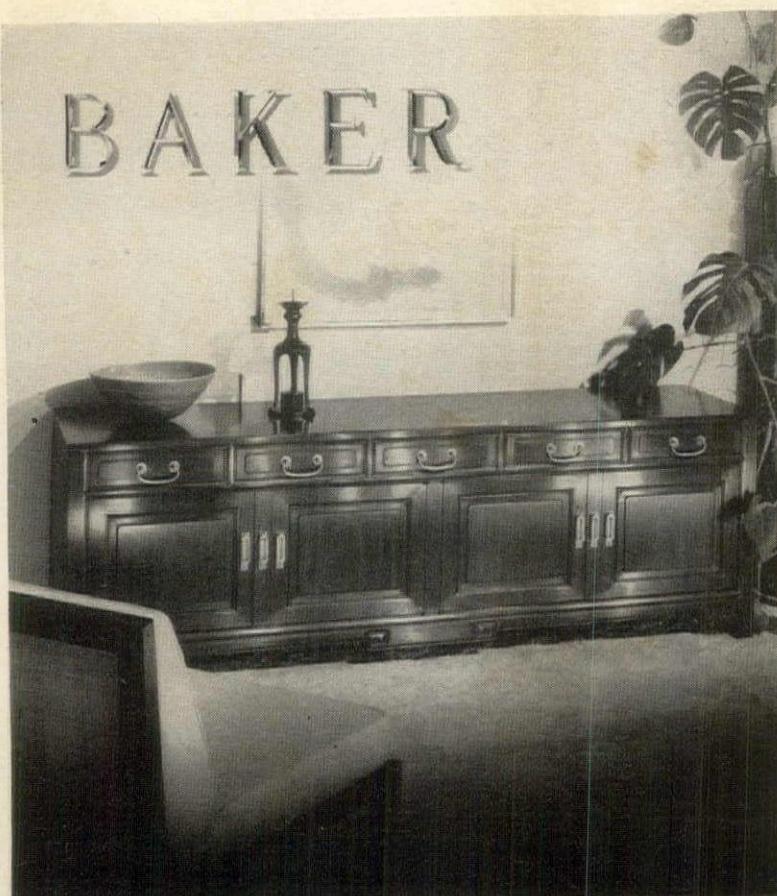
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Shopping Around 14-28

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Brand new . . . and so cool-looking for summertime guesing! Colorful and gracefully proportioned 7-Pc. Refreshment Set in our smart Berkeley ceramic decoration—the jug in White Ice and two tumblers each in delicate shades of Pink, Tan and Turquoise Ice, all with Bright Gold Trim. . . . But don't stop: Berkeley's also available in 7-Pc. Juice Sets, Cocktail Shaker Sets, Martini Sets, as well as in 8-Pc. Tumbler Sets, two each of White, Pink, Tan, and Turquoise Ice; Tall Cooler Sets, Hi-ball Sets, Cocktail Sets, Whiskey Sets. And all so sensibly priced, too!

When buying glassware, look for this blue and gold label identifying West Virginia Glass. It's your assurance of hand-blown, brilliant crystal—smart, modern design—superlative quality—at conservative prices. At gift, jewelry and department stores. For name of nearest dealer, write West Virginia Glass Specialty Co., Weston, W. Va. (Member Glass Crafts of America.)



WEST VIRGINIA Glass

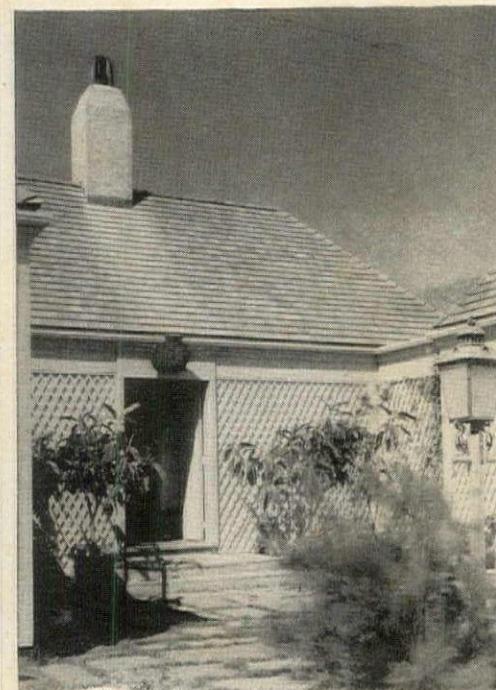
FULL-FACE TO THE OCEAN

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The house rests firmly on a high dune



A look of stability is just as important to a house built on the sand dunes as the solidity of its foundation. Broad base with many wings and balanced plan give this fanciful house its serenity and order.



TOM LEONARD

Formal entrance is approached by a flagstone courtyard between two wings of the house. Gray architectural details—deep cornices, a decorative shell of lead over the doorway, and latticework panels—contrast with the pink-painted plywood exterior walls. Potted pink oleander bushes border the perimeter of courtyard which has twin fountains.



A romantic vista of the coastline dotted with houses is framed by the open doorway as you stand inside the broad entrance hall that measures 8' x 15'. The hall is finished with carved French wall panels and door framing in keeping with style of house.



You'll wish you could wear them...

...they're *that* beautiful. The dramatic fine-combed Ascot Towel by Wamsutta, in scene-stealing colors: Pomegranate, Palmetto Green, Turquoise, Shah's Gold and Siamese Pink as well as fashion pastels. And now you can enjoy the deep thirsty luxury of three famous Wamsutta towels at fabulous August prices that make them the three top towel values.

Ascot (shown) reg. \$4.00, now \$2.95. *Ardsley* reg. \$2.00, now \$1.49. *Darby* reg. \$1.59, now \$1.19.

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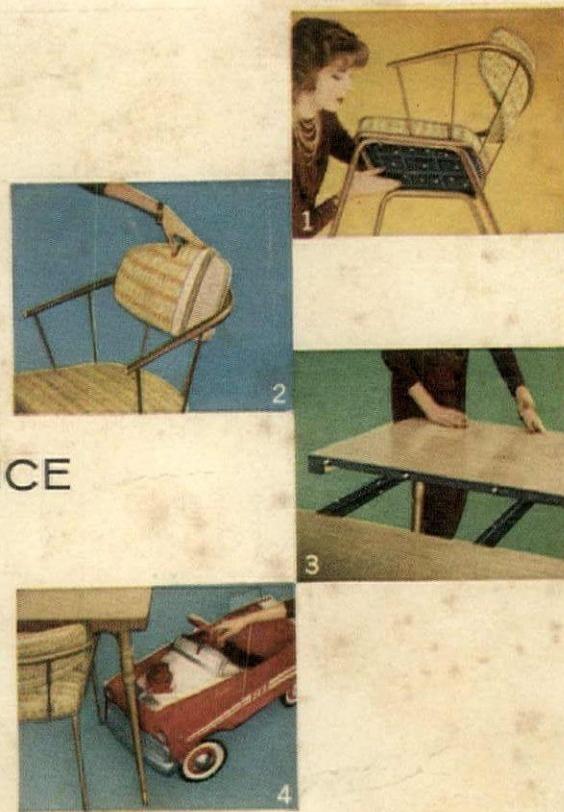
HERITAGE TOWELS

WAMSUTTA MILLS, division of M. Lowenstein & Sons, Inc., 1430 Broadway, New York 18, N.Y., makers of Wamsutta Supercare® and Debucare® sheets and pillow cases, Babycare cribsheets, and fashion fabrics for men, women and children.

The beauty is apparent

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in **Chromcraft**



Tropic Island influence in ChromCraft's TRADEWIND.

The hallmark of quality makes ChromCraft Dinettes first choice with those who want satisfaction to last years beyond the delight of first appearance.



LET US DEMONSTRATE CHROMCRAFT'S HIDDEN DIFFERENCES:

① Seats won't sag. Exclusive all-steel formed seat pan and vinyl foam cushion maintains neat, full-seat contour... assures soft relaxing comfort and years of wear. **② Back won't break or punch through**... no hollow framework. Beauty protected to the core. Exclusive solid lumber-core, fully cushioned back makes the difference. **③ Table opens with a touch** instead of a tussle... starts to open when lock is released, then glides smoothly on patented Feather-touch all-steel ball-bearing slides... won't stick. **④ Legs won't scuff or chip** because of specially treated Epon finish. Chairs slide under table, save nine square feet of room space.

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